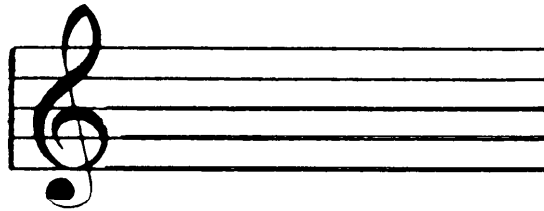


Proceedings

**Cantors
Assembly
Thirty-third
Annual
Convention
April 27 -May 1, 1980**



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Prepared and Edited for Publication by:
Hazzan Samuel Rosenbaum

Sunday, April 27

4:00 P.M.
Registration/Lobby Convention Desk
Music Display

6:00 P.M.
Maariv/Convention Synagogue
Officiating Hazzan Irving Grossman,
 Philadelphia, Pa.
Gabbai Hazzan Yehudah L. Mandel,
 Philadelphia, Pa.

7:00 P.M.
Opening Banquet/Dining Room
Chairman Hazzan Harry Weinberg,
 Philadelphia, Pa
Birkat Hamazon Hazzan Jack Kessler,
 Framingham, Mass.

9:30 P.M.
Convention Open House/Lobby
"Growing Up in My Father's House"
A conversation between the Moderator and
three distinguished colleagues and friends
on what the Influence of their fathers has
meant in their lives
Hazzan Israel Goldstein Jericho, N Y
Shelley Secunda, New York
Rabbi Morton Waldman, New York
Moderator Hazzan Gregor Shelkan,
 Newton Center, Mass

10:30 P.M.
You are invited to the Terrace Room

Monday, April 28

8:00 A.M.
Shaharit/Convention Synagogue
Officiating: Hazzan Asher Balaban.
 Orangeburg, N.Y.
Baal K'riah: Hazzan Abraham Ezring,
 Rock Island, Ill
D'var Torah: Dr. Moses Zucker

9:00 A.M.
Breakfast/Dining Room

10:30 A.M.
Workshop/Convention Center
Chairman: Hazzan Joseph Gole,
 Los Angeles. Cal.
"Some Professional Advice
on the Care of the Voice"
Dr Robert Feder, Los Angeles, Cal

Monday, April 28

11:30 A.M.
Study Session/Convention Center
Chairman: Hazzan Solomon Mendelson,
 Long Beach, New York
"Some Halakhic and Philosophic Aspects
of Sh'lihut Tzibbur"
Dr Moses Zucker
Professor Emeritus, Rabbinical School,
Jewish Theological Seminary of America.

1:00 P.M.
Luncheon/Dining Room

3:00 P.M.
Audition I/Convention Center Playhouse
"Centennial Tribute to Ernest Bloch"
An exploration of the man and his music
on the occasion of the hundredth anniversary
of his birth
Students of the Hebrew Arts School
Dr Tzippora Jochsberger, Director

6:00 P.M.
Maariv/Convention Synagogue
Officiating: Hazzan Chaim Najman,
 Southfield, Mich

Memorial to Departed Colleagues
Isadore Adelsman, Bernard Alt, Joseph
Amdur, Gedaliah Bargad, Akibah Bernstein,
Sigmund Blass. Harry Brockman, David
Brodsky. William ii Caesar, David
Chasman, Jordan Cohen, Joseph Cysner,
Samuel Dubrow, Gershon Ephros, Ruben
Erlbaum. Max Feder, Charles Freedland,
Harry Freilich, Henry Fried, Abraham
Friedman. Marcus Gerlich, Leib Glanz.
Myro Glass. Judah Goldring, Jacob Goldstein,
Jacob Gowseiw, Todros Greenberg, Nathaniel
Halevy, Michal Hammerman, William
Hofstadter, Jacob Hohenemser. Eugene Hoizer.
Aaron Horowitz. Israel Horowitz, David
Jacob, Eli Kagan, Abraham Kantor, Abraham
Kaplan, Adolph Katchko. Herman Kinnory,
Jacob Koussevitsky, Simon Kriegsman,
Zachary Kuperstein. Joseph Lengyel. Joshua
Lind. Sigmund Lipp, Morris Lowy. Asher
Mandelblatt. Joseph Mann, Gerson S.
Margolis, Bernard Matlin, Nathan Mendelson,
Eljja Olkun. David J Putterman, Sherwood
Plitnick, Abraham Reisman, Tevele Ring,
Aphraim Rosenberg. William Sauler, Itzik
Schiff. Alvin F. Schraeter, Jacob Schwartz,
Joseph Schwartzman. Samuel Seidelman,
Abraham Shapiro. Ruben Sherer. Saul
Silverman, Hyman Siskin. Jacob Sivan,
Mendel Stawis, Isaac Trager, Julius Ulman,
Solomon Winter
Hesped Hazzan Abraham Lubin
Chicago, Ill.

Monday, April 28

7:00 P.M.

Dinner/Dinning Room

Chairman Hazzan Abraham Shapiro
Lynbrook, New York

Greetings Cantor Murray Simon, Presrdent
American Conference of Cantors

Birkat Hamazon Hazzan Hans Cohn
Palo Alto, Cal

9:30 P.M.

Concert/Playhouse

**From the Creativity of Israel Alter:
A Memorial Tribute**

Hazzan Jerome Barry, Silver Springs Md.

Hazzan Israel Goldstein Jericho, N Y

Hazzan Isaac Goodfriend, Atlanta, Ga

Hazzan Robert Kieval Rockville, Md.

Hazzan Melvin Luterman, Baltimore, Md

Hazzan Ben Marssner, Toronto, Ontario

Hazzan Abraham Mizrahi, White Plains, N Y

Leo Barkin Accompanist

Tuesday, April 29

11:45 A.M.

Panel Discussion/Convention Center

**"American Judaism at the
Threshold of the Eighties"**

Some critical problems confronting
the religious community

"Historic Perspective"

Professor Abraham J Karp

Philip S Bernstein Chair in American
Jewish History, University of Rochester

"Statistics and What They Reveal"

Dr Bruce Charnov

Former Vice President,

Yankelovich, Skelly and White

**"The Jewish Woman Confronts
Tradition and Change"**

Dr. Gladys Rosen, Executive Director,
American Jewish Committee

**"The Synagogue of the 80's
Wasteland or Garden?"**

Rabbi Seymour J Cohen

Anshe Emet Synagogue, Chicago, Ill.

Moderator

Hazzan Samuel Rosenbaum

(In order to allow sufficient time for our
guests and for a reasonable amount of
discussion. the session **will** continue untrl 1.30)

1:30 P.M.

Luncheon/Dining Room

3:00 P.M.

Audition II/Playhouse

"In Memory of David J. Puttermann"

A tribute in word and prayer in appreciation
of the extraordinary contributions to American
Hazzanut by the Cantors Assembly's Founder
and first Executive/Vice President

Participants

Hazzan Samuel Rosenbaum

Rabbi Simon Greenberg, Vice Chancellor
Jewish Theological Seminary of America

Mr Harry Dubin New York

Hazzan David Tilman Philadelphia, Pa.

Hazzan David Lefkowitz and the

Convention Chorus,

Roger Wilhelm. Conductor

9:00 P.M.

Maariv/Convention Synagogue

Officiating Hazzan Louis Klein

Oak Park, Mich

**Installation of Newly Elected Officers and
Members of the Executive Council:**

Hazzan Isaac Wall,

Pa.

Tuesday, April 29

9:00 A.M.

Shaharit/Convention Synagogue

Officiating Hazzan Morris Semigran,
Quincy, Mass

D'var Torah Dr Moses Zucker

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

33rd Annual Meeting/Convention Center

(Closed session for members and wives and
Cantors Institute students only)

Distribution o f Commissions

Report of the Nominations Committee

Hazzan Kurt Silbermann, Chairman

Electrons

Report of the President

Hazzan Morton Shames

Report of the Executive/Vice President

Hazzan Samuel Rosenbaum

Discussion

Tuesday, April 29

7:00 P.M.

Dinner/Dining Room

Chairman: Hazzan Morton Shames,

Tribute in honor of Hazzan Moses J. Silverman

on the occasion of the completion of
forty years in the service of
Anshe Emet Synagogue, Chicago, Illinois

Birkat Hamazon: Hazzan Henry Rosenblum
South Orange, N.J.

10:00 P.M.

Concert/Playhouse

"From the Creativity of Hazzanim"

Participants

Hazzan Israel Barzak Toledo, Ohio

Hazzan Edward Berman, West Orange, N. J.

Hazzan Alan Michelson, Los Angeles, Cal

Jacqueline Kadmas

Debby Kraus

Shelley Philibosian

Convention Premier Performance of
"A Time for Freedom"

by Samuel Aosenbaum and Charles Davidson
A Musical Parable for Tenor, Baritone
and Chorus based on the trial Of

Anatole Shcharansky
with

Hazzan Jacob Mendelson
and the Convention Chorus
Roger Wilhelm, Conductor

Wednesday, April 30

8:00 A.M.

Shaharit/Convention Synagogue

Officiating Hazzan Abraham Salkov,
Baltimore, Md

With highlights from
"Shahar Avakeshkh" by Hazzan Max Wohlberg

D'var Torah, Dr Moses Zucker

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

Workshop A/Convention Center

Chairman Hazzan Moshe Meirovich,
Clearwater, Fla.

"The Responsive Forms In Jewish Liturgy"

Hazzan Max Wohlberg
Professor Emeritus
Cantors Institute. Jewish Theological Seminary

Wednesday, April 30

11:30 A.M.

Workshop B/Convention Center

Chairman Hazzan Jerome Kopmar.
Dayton, Ohio

"Preparing the Yiddish Song for Performance"

An analysis and demonstration of the
structure and style of the Yiddish folk
and art song

Hazzan Saul Meisels.

North Miami Beach, Fla

Assisted by Ida Meisels

1:00 P.M.

Luncheon/Dining Room

2:30 P.M.

Workshop/Convention Center

Chairman Hazzan Eliezer Kirshblum,
Toronto Ontario

"American Hazzanim and Hauanut: As I Remember Them"

Mordecai Yardeini

Hazzan composer, journalist

assisted by

Hazzan David Bagley Toronto, Ontario

3:30 P.M.

Audition III/Playhouse

"Hazzan in Recital"

Hazzan Louis Danto, Tenor

Leo Barkin Piano

Born in Suwalki, Poland, Louis Danto showed
his talent at an early age, winning first prize
in an all-Russia voice competition for young
singers He studied voice and cello at
conservatories in Minsk and Lodz From the
very beginning he was determined to become
a master of bel canto

His is a rare talent and he has managed
with great success to devote it to hazzanut.
putting his clear and true voice in the
service of Jewish worship with the same
integrity with which he performs the great
classical secular repertoire, but with the
special authentic fervor which marks the
great Hazzan Sheliah Tzibbur

6:00 P.M.

Maariv/Convention Synagogue

Officiating Hazzan Moshe Taube.
Pittsburgh, Pa

7:00 P.M.

Grossinger's Reception/Terrace Room
For delegates and guests

Wednesday, April 30

8:00 P.M.

Dinner/Dining Room

Chairman Hazzan Ivan Perlman.
Providence R

Tribute to Hazzan Samuel Rosenbaum,

upon completion of twenty years as
Executive Vice President of the
Cantors Assembly

Birkat Hamazon Nathan Lam.
Los Angeles, Cal

10:00 P.M.

Gala/Playhouse

An Evening with Emanull Shenkman and
Boris Veksler and Friends

From Leningrad comes Emanuel Shenkman.
Russia's foremost Mandolin and Balalaika
virtuoso, captivating audiences wherever he
appears, and Boris Veksler, one of Russia's
most prestigious entertainers, universally
claimed King of the Accordan

Thursday, May 1

8:00 A.M.

Shahariti/Convention **Synagogue**
Officiating Hazzan Moshe Meirovich
Clearwater. Fla

Baal Kriah Hazzan Abraham Ezring
Rock Island. Ill

9:00 A.M.

Breakfast/Dining Room

10:30 A.M.

Executive Council Meeting/
Convention Center Room A

1:00 P.M.

Closing Luncheon/Dining Room

Cantors Assembly /

Officers 1979-1980

President: Morton Shames
Vice President: Abraham Shapiro
Treasurer: Ivan Perlman
Secretary: Saul Hammerman
Executive Vice President: Samuel Rosenbaum

Executive Council

Harry Altman, Jacob Barkin, Israel Barzak,
Mario Botoshansky, Louis Danto, Alan
Edwards, Joseph D. Gole, Stuart Kanas,
Irving Kischel, Louis Klein, Abraham Lubin,
Benjamin Maissner, Solomon Mendelson,
David Myers, Maurice Neu, Morton Pliskin,
Henry Rosenblum, Robert S. Scherr, Jeffrey
Shapiro, Harry Weinberg

Ex Officio

W. Belskin-Ginsburg, Michal Hammerman ● ,
Arthur S. Koret, David J. Leon, Yehudah L.
Mandel, Saul Meisels, Nathan Mendelson',
Moshe Nathanson, David J. Putterman*,
Abraham Rose, Morris Schorr, Gregor
Shelkan, Kurt Silbermann, Moses J. Silverman,
Charles Sudock, Isaac I. Wall, Max Wohlberg
. Deceased

Convention Committees

Planning Committee:

Harry Weinberg, Chairman; Ben Belfer,
Solomon Mendelson, Saul Hammerman, Ivan
Perlman, Saul Meisels, Samuel Rosenbaum,
Henry Rosenblum, Morton Shames, Abraham
Shapiro, Kurt Silbermann, Moses J. Silverman,
Isaac Wall

Management Committee:

Alan Edwards, Irving Kischel, Co-Chairmen;
Gerald DeBruin, Erno Grosz, Stuart Kanas,
Sidney Karpo, Israel Tabatsky

SUNDAY EVENING, APRIL 27, 1980

GROWING UP IN MY FATHER'S HOUSE

A conversation between the Moderator and three distinguished colleagues and friends on what the influence of their fathers has meant in their lives.

Hazzan Israel Goldstein
Shelley Secunda
Rabbi Morton Waldman

Moderator: Hazzan Gregor Shelkan

Hazzan Gregor Shelkan:

Welcome friends. I am very happy to be the moderator of this first session of the 33rd annual convention of the Cantors Assembly. The title of the program is "Growing Up in My Father's House."

The first guest who will speak about his father's home, you all know since it is a household word in Yiddish theater and all over the world - it is Sheldon Secunda. I must relate a personal story again since Sholom Secunda has a lot to do with my own personal life.

Sholom Secunda was my first agent when I came to the United States. I have to call him "agent" since he arranged it for me. I sang for him when I first came here. I had a letter from a mutual friend introducing me to him. I sang "Dos Yiddishe Lid" in his little office and he stopped me in the middle and said, "Wait a little bit. I think you are the right man." He called Nathan Goldberg, alav ha-shalom, and Jacob Jacobson, and I sang for them. To make it very short, I was engaged, and that was my first job in the United States. That's why I am very happy to introduce our first speaker on the program, Sheldon Secunda, who is a great man on his own, in motion pictures, photography, and his beautiful wife who is a fine writer, and in the field of art and music. To make it very short, there is so much to say about Sheldon Secunda himself, besides Sholom, which you will hear from him personally, I will call on Sheldon Secunda to tell us about his great father, Sholom Secunda.

Sheldon Secunda:

Thank you, ladies and gentlemen.

I am honored to be here. I didn't know that I was expected to get up and just speak. I thought there would be questions. If you hear an interruption from this side of the room, it's not a heckler; it's my beautiful wife, Vicki, who for the past three years has been writing a biography of my father and probably knows a lot more about him than I do, so if I say something factually incorrect, she may correct me.

On the subject of growing up in my father's home - I've been living with all of this accumulated information about him for the past several years while Vicki works on the book, interviewing people. My father wrote thousands of letters, which my mother fortunately saved, so we know every detail of his life.

It was a very normal upbringing. He was very much the family man. I was brought up in a very Americanized home. He did not push religious training. I had my Bar Mitzvah - but beyond that he was really more interested in making sure that my brother and I had an interest in music more than in anything else.

Mentioning my Bar Mitzvah - that was really the first time I was aware that my father was someone special. Until then, he was just my father. I was Bar Mitzvah in the Keap Street Synagogue in Williamsburg because my grandparents lived just a few blocks from there. I was born in Williamsburg and they couldn't travel on the Sabbath. We could, from Washington Heights, but they couldn't and so the Keap Street Synagogue, an Orthodox shul, was selected for my Bar Mitzvah.

About two months before the Bar Mitzvah we passed by the synagogue and there on the side of the building was a sign, at least two stories high, and written in letters (so high) was, Coming! Saturday, (whatever the date was): Cantor Moishe Oysher will officiate at the Bar Mitzvah of the son of (in huge letters) Sholom Secunda and in little letters, Sheldon Secunda. So I got third billing at my own Bar Mitzvah, which was a little tough to deal with for many years.

Aside from that, my father never played the great man at home. He was very much a loving, indulgent father. I'm trying now to recall things that might have made my life a little special because of him. If anybody has a question about what it might have been like, many of you out there knew my father very well.

From the floor: Did your father ever get paid for "Bei Mir Bistu Shein"?

He got paid, meagerly. I don't know how many of you know the story of "Bei Mir Bistu Shein." My father wrote "Bei Mir Bistu Shein" for a Yiddish show in 1932 called "I Would If I Could" and it was a popular song. Like most Yiddish theater songs, when its popularity expired, my father was approached by a publisher, who offered to buy the rights for \$30. This was in 1937 and he figured this was the depression and \$30 was \$30. The song showed no promise of making any more money, so he sold it, in September of 1937, and exactly four months later, in December 1937, my father woke up one morning and heard on the radio the Andrews Sisters singing "Bei Mir Bistu Shein," Within a month it was the most popular song in the world and made millions and millions of dollars. He had his half of \$30; the other half went to Jacob Jacobs, the lyricist.

Fortunately, many, many years later, because of the copyright laws, the copyright reverted to him. So in 1961 he was able to get some money for the song but he lost an awful lot of money because of his naivete. It really wasn't his fault because "Bei Mir Bistu Shein" was the first foreign language song ever to become a popular American hit. Nobody ever sold a popular song for \$30.00 after that. Everybody profited by his lesson.

In response to comments from the floor:

He came to this country at the age of 8; no 12. He became a cantor in Russia when he was 8. He came here as a boy-wonder. His contract to sing over here brought his entire family with him. Because he was too young to officiate in synagogues, impresarios would book theaters and sell tickets and he would officiate on the high holidays. I think they hurried up his Bar Mitzvah so that he could legally officiate.

In response to another question:

It was Washington Heights, actually. My father came to this country and lived on the lower East Side with his large family - many brothers and sisters. When they became somewhat more affluent they moved to Williamsburg, where I was born, lived there a few years, then to the lower East Side and finally to Washington Heights where he lived the rest of his life.

In response to other comments:

Yiddish was spoken **quite** a bit so that I ~~wouldn't~~ understand. But I fooled them. I never let on. I really didn't understand how much Yiddish I knew until I got to Germany in the service. After two weeks in German;,,, I found I could speak German, sometimes with a funny accent. I guess I just absorbed it although he never really **taught** it to me.

Question on Secunda's relationships with other composers:

Interesting question. With most of them he got along really well. Only one disliked my father and it was Rumshinsky. He resented my father as an upstart and made life unpleasant for him from what I have learned, every chance that he could. My father had very cordial relationships with Olshanetsky and Ellstein. The others I don't know about.

Vicki has researched that thoroughly and the story on that is that Thomashevsky wanted to hire my father to write the music for one of his shows. My father then was quite unknown. He brought my father to the theater and my father played for him and then he told my father he wanted him to meet another young composer and he introduced him to George Gershwin and he put the two of them together.

At the time I think, the reason he gave for not wanting to work with Gershwin was that he was a trained composer, he had graduated from Juilliard and he felt that Gershwin was just a Tin Pan Alley composer and he said, you go your way and I'll go mine. I don't think it would have worked out, anyhow. I don't know what Thomashevsky had in mind. They were both composers and he figured he would get two young, cheap composers for the price of one expensive composer, like Rumshinsky, at that time. He was getting a bargain. So that's the story with Gershwin. They never really worked together but Thomashevsky had the idea of having them do so.

My father and Jacob Jacobs were very close for many years. They had a slight falling out after the "Bei Mir Bistu Shein" episode because my father had actually been the one to sign away the song. Jacobs suspected some sort of collusion and there was none. My father never received any profits that Jacobs didn't. They settled out of court. They did get some sort of settlement from the publisher, J. & J. Kamen, when they complained about having gotten only \$30 for a song which was making millions for people.

But they continued working thereafter. They wrote shows after that; the relationship remained cordial

Jacobs died just about three years ago.

Strangely enough music was possibly a negative influence. He was always trying to shlep me down to Carnegie Hall and I would rather go out and play baseball. Naturally, I was forced to take piano lessons and did that for many years. It was only many years later that I began to love music. I had a negative reaction because of the pressure. As so many other parents, who are not composers, he used to drive me to the piano, but I resisted. Now I am sorry, of course. I play a couple of other instruments, all of them badly.

Yes, my mother plays the piano and my wife sings beautifully.

My profession? I am an advertising photographer.

The timing there is interesting. It was not in collaboration. It was after he sold the song. The Andrew Sisters were going to record the song in Yiddish. They were in a recording studio. The man from the recording company heard them singing it in Yiddish. What is that song? I don't want it sung in Yiddish. Sammy Kahn was then a staff lyricist for the record company and was asked to write an English lyric, which he did with Saul Kaplan and that was his connection with the song, but there was no collaboration.

I would say that Richard Tucker was my father's closest friend. He was the last person to see him on this earth. The day my father died Tucker rushed to the hospital and wanted to stay with the body at the end. He just did so many great things for and with my father. Many recordings they made together. My father was quite helpful to him when he was starting out. He never forgot it. He was a loyal and devoted friend.

Singing? Only the ones we made at home on a home recording machine and I don't think he would ever want them released. Once his voice changed, that was it.

Hazzan Shelkan:

Thank you very much for letting us into your home. We appreciate it very much. The rest of the great story, we will buy next year, im yirtzeh haShem.

We have now an especially appropriate reminiscence: those of a talented son remembering the life of a renowned father.

Hazzan Israel Goldstein is the beloved sheliach tzibbur of the Jericho Jewish Center in Jericho, New York, a congregation he has served with distinction for more than a decade. His father is known to every lover of old world hazzanut, the great London hazzan, Jacob Goldstein, of blessed memory. We have with us two sons of great hazzanim, and the son of a great composer who was a boy hazzan. Hazzan Israel Goldstein is an appropriate member of the trio of distinguished sons of distinguished hazzanim. I present now Hazzan Israel Goldstein.

Hazzan Israel Goldstein:

When talking about someone who was a public personality, even from the vantage point of a son, there is a tendency to put things into historical perspective. From that point of view, it is unfortunate that I was not yet born, when my father was the Hazzan in Congregation Taharas Hakodesh, also known as the Vilna Chor Shul. He held that post from 1925 to 1932 and as young as he was, it was probably the most interesting and rewarding part of his professional life. Interesting and rewarding, because it was during that period that he met and was able to win the admiration of such diverse personalities as Reh Chaim Ozer Gradzinsky, the Chofetz Chaim, Chaim Nachman Bialik, the previous Hazzan of the Vilna Chor Shul, Abraham Bernstein, and the well-known tenor, Jan Kepura, and others, writers, actors, singers. I am therefore sorry that I cannot relate what it was like growing up in the house of the Vilna Hazzan.

The earliest memories I have of my father, **begins in** London, where I was born. That memory is **somewhat** marred by World War II. The nightly bombings, my periodic evacuations away from home, made life far from normal. What I am going to do is describe three or four situations involving my father, part of which I witnessed and part related to me, and piece together at least a superficial composite of a rather complex personality.

It is interesting to me now, that **much** of the impressions I have of my father are literally that of physical distance, choir loft to pulpit, audience to performer. The first such situation I remember is of him singing in a subway station. At the request of the Civil Defense Department, he rode from station to station in a certain section of London, singing for people **whose way** of life it was to spend every night of the blitz in these subways.

After acknowledging their appreciation, I noticed that he was able to switch roles from performer to clergyman, comforting many of these people on a personal level, Jew and non-Jew alike, even though he felt the strain as much as anybody else.

He enjoyed being a person of rcknown and influence, but one can use influence in many ways. One of the ways I know about is the following.

Just before the war, my father received a letter from a group of hazzanim in Vienna, stating that they and their families were desperate to leave Vienna and would be able to do so with an affidavit from an established institution in England, to guarantee their sustenance. My father called the president of the tiazzanim Association of Great Britain, a gentleman by the name of Meirowitz, and with him, went to see the Chief Rabbi, Dr. J. H. Hertz, who happened to be a good friend of my father. Apparently, within minutes, this affidavit was given by the Hazzanim Association and endorsed by the Chief Rabbi's office. In addition, these same hazzanim were all placed in overflow services for the coming high holy days.

Unfortunately, shortly after they arrived, World War II started, and these jobs had to be cancelled. My father travelled over London and visited several Kosher butcher and grocery stores that he knew were owned by Shul-going Jews. If they did not recognize him, he told them who he was, explained the situation, and received assurances of enough food to sustain these hazzanim and their families through the entire holy day period. Incidentally, for about a year after the war, I don't remember an evening when our house was anything but full of people, some refugees, others just visitors from abroad, rabbis, cantors, musicians, writers, some house guests for several days. Where my mother, even with household help, managed this kind of hospitality, I don't know, but she did.

My father did not want me to become a hazzan. Now is not the time or place to discuss why. But one of the events I witnessed as a child which influenced me to become one, was on the second night of Passover. After the war, Jewish communal living, dormant all these years, came to life. The first Pesah after the war, I witnessed something on the second night, which I will always remember. This scene was repeated every Pesah on the second night, until we left London.

As you know, the second night of Pesah is the first night of Sefirat Haomer. I was by that time in the choir and an alto-soloist. Besides whatever my father did himself, the two main choral compositions for that night were an unedited version of Zeidel Rovner's Emes Ve-emunah and the entire Sefira of Samuel Alman, who incidentally came to our synagogue to hear his Sefira. His wife continued to attend even after his passing. Getting to shul by the middle of Minha, I noticed that the synagogue, which seated approximately 1,800 people, was almost full. As the minutes went by, the shul became filled downstairs. The ushers then began seating people in whatever excess seats were not taken in the women's section upstairs. Then they began permitting people to stand in the aisles, and by the time my father started Borchu, there was not an inch of space to sit or stand, and that included the lobby outside. If there had been a fire, the tragedy would have been enormous. After services, police were present, some on horseback, to control the crowds leaving the synagogue, and I was incredulous at the thought that this vast assemblage were there just to hear my father.

I have related little if anything, about the relationship I had with my father. As I mentioned, I was in the synagogue choir. This choir rehearsed three times a week, once to study sight-reading, once the boy soprano and alto sections studied the general repertoire and once, the full choir, men and boys rehearsed the repertoire of the immediate Shabbat or Yom Tov to come. My father only came to rehearsal occasionally, but he took my role as alto-soloist quite seriously. This put me in a constant state of conflict with him, the reason being that although I enjoyed being a chorister, my real passion was playing soccer. As far as my father was concerned, playing soccer meant you perspire, and if you perspired outdoors, that meant you got sick. My father was obviously not a psychologist because since he was convinced I would get sick, he managed to convince me, and I very often did. I should mention that his agitation was not only because getting sick affected my being able to sing, but also because the first two of my parents' children died in early childhood of respiratory ailments, and he therefore had an understandable fear when any of the surviving children became ill, especially with respiratory infections. Despite this, whenever I sang my solos and duets with him well, which I occasionally did, the look of pride on his face, and the pleasure I know I gave him, was something I have never experienced since.

Over the past ten or twelve years, I have been back to London several times, officiated at the synagogue where I grew up, and in other synagogues in more suburban areas. I invariably met people who had different stories and incidents to relate about him, and it is with great sadness that I realize that I never had the chance to really get to know him.

How sorry I am that I did not have enough time to really get to know him better, because it was just the few years preceding his death that I came to appreciate the kind of father that he was, and how much of himself he gave to me.

Hazzan Shelkan:

Thank you Hazzan Goldstein for your sensitive recollection of your dear father. I know that we have been moved and I have a feeling that this assignment has moved you as well.

Now we come to a name I'm sure everyone knows: Leibele Waldman. Our third quest is his son, Rabbi Morton Waldman. As young as Rabbi Morton Waldman is, his accomplishments are amazing. He has a brother a hazzan; a brother-in-law a hazzan, and maybe that's why he became a rabbi. Rabbi Waldman has served as Treasurer of Rabbinical Assembly Region of Queens, Vice President of the Rabbinical Assembly of Queens; Executive Council of the Rabbinical Assembly, and many, many more. But the most important thing to us hazzanim is that in Rabbi Waldman we have a friend in court. Since 1977, he is the Dean of the Cantors Institute and that has a lot to do with sensitivity and understanding hazzanim, particularly young hazzanim. He knows what it means to be a hazzan. Without further ado, I would like to introduce to you Rabbi Morton Waldman.

Rabbi Waldman:

As accustomed as I am to public speaking, I've also brought my notes. It's an interesting thing to talk about my father, alay ha-shalom, here at Grossinger's because here at Grossinger's is where I spent ten years of my childhood, Pesah and Yamim Noraim. Before they built all the fancy new buildings, I knew every nook and cranny and every part, running around with the choir boys, and I think we had more fun in Grossinger's than any guest ever had.

I also want to thank the Cantors Assembly for inviting me and giving me the opportunity to speak to this gathering. As you know I have a very warm and strong feeling toward hazzanim in my heart. I want to also thank them for the privilege of bringing your scholar-in-residence, Professor Zucker. I had an opportunity to drive him here this afternoon and to spend two hours in divrei Torah, and as he said, a little bit in losh'n harah, but mostly in divrei Torah and it was a great privilege.

My home, like most Jewish homes, was my mother's home, l'chayim, and gezunt, biz 120. It's quite remarkable how normal a home it was. First of all, I'm not that young, but when people see me, I don't know about this group, maybe they knew my father a little more intimately, or knew more about him, but to most of the world when I was a little boy they said, you can't be Hazzan Waldman's son. Hazzan Waldman has a long beard, he must be 80 years old by now, because the name was well-known for years and his reputation was world-wide from the time that he was much younger than I am at this time.

It was quite remarkable how normal a home it was considering that he was a hazzan without a congregation. I always remember the story about Dr. Arzt, the late Vice-Chancellor of the Seminary, zikhrono l'vrakha. He once told us a story, we were homiletic students of his. If you ever heard him speak, he was a fantastic speaker when he spoke on behalf of the Seminary, with a great deal of humor. No matter where he went he would make a tremendous hit. Often a lady from the congregation or the gathering would come up to him and say to him, You were wonderful, really terrific. By the way, what congregation do you serve? He said, I'm sorry, I don't have a congregation. She said, Don't worry, you're good, you'll get one.

In a very similar manner, my father was a hazzan without a congregation. It had its advantages and disadvantages. I was aware of his fame from the time we were very young children, living in a predominantly middle-class Jewish community, in Flatbush. My brothers and I knew of the fame from the radio, recordings. There is a very interesting story of my grandfather, my father's father who lived on the East Side. He would come to visit sometime. He would get on the train and yet off at Utica Avenue and Eastern Parkway and from there he didn't know the way. He had to take the bus, but he didn't know which bus. So he would simply ask how do I get to Leibele Waldman's home. Sure enough there was always someone there who would say, Take this bus, and you get off at this road,

and he would get there. Of course, this was all done in Yiddish because my grandfather only spoke Yiddish.

My brothers and I didn't bask in the glory, however. We were somewhat embarrassed by it as he was, because he was to us a very regular guy. He had hobbies, like everybody else has hobbies. He loved photography: he loved gadgets--all kinds of gadgets. If the mail contained a catalogue of gadgets, he would send away for the gadgets. He loved electric trains. We had the nicest set of electric trains on the block, with two locomotives and two levels, going up and going down and do you know who put it together? He did, not me or my brother. He put it together.

He liked baseball. There was a fight in the house all of the time. He grew up on the East Side and he was a Giant fan. We grew up in Brooklyn, we were Dodger fans. I remember once, when I was very young, I went to a game at Ebbets Field, the Dodgers were playing the Giants. Johnny Mays hit two home runs for the Giants and my father went home happy and I went away sad. So there was this feeling between us. That was the kind of relationship we had in the home. It was a very normal father-son relationship. although for weekends, for example Sundays, we didn't see him. But then in those days fathers didn't take children on picnics or to ball games. We went to the school yard and we played ball. That was our fun for the week.

I would say that our home was dominated by two aspects: One traditional Judaism. My father was not a fanatic, although he was completely shomer Shabbat; shomer kashrut. In those early days we had two dishwashers, fleishik and milchik. He was observant but not fanatic. I guess you could call him "Conservadox." It was not easy being shomcr Shabbat, especially for us. We always wore kipot wherever we went, in a not particularly observant community. It wasn't Borough Park, perhaps the rabbi's children and we, were the only ones in the neighborhood who were observant. Nevertheless, my father had a great respect for kley kodesh, both for rabbis and for hazzanim.

When he was home for Shabbat and we had a regular shul that we went to, the East Flatbush Jewish Center at that time, no matter what, after Shabbat services my father would go over to the rabbi and to the hazzan and wish them a "gut Shabbes" and "yasher ko-ah," and really meant it. We discussed the rabbi's sermon afterwards and he enjoyed the rabbi's sermons, although the rabbi had an accent and

wasn't a good speaker. His thoughts were good and after I got a little older, I appreciated his thoughts even more. We would discuss the rabbi's sermon at lunch, more than the hazzan's davening. If my brothers and I were at all critical of the rabbi or hazzan at any time, he would always defend the rabbi and the hazzan.

The second aspect of our home was dominated by music, but in a very subtle way. There was no push. There were no zemirot. There was no singing. It wasn't a house of singing. There were three boys: I am the youngest of three. There was no formal teaching from my father but we learned by hearing and sort of by osmosis. We all had music lessons and we all were free to choose our own instruments. One brother chose the trumpet and he is still a trumpet player. My other brother chose the clarinet and saxophone and I chose the piano. It was my mother who made us practice: not my father. We listened to classical music, especially symphonic music, which was constantly on: we listened to hazzanut on the radio. Another favorite hobby that my father had was the organ. We had (and I still have) a Hammond organ, two tiers with the pedals. He was self-taught. He taught himself how to play quite expertly--the coordination between the pedals and the various keyboards and the various stops was completely self-taught. Nobody ever gave him a lesson in that.

Gradually, I would say, without lectures, we came to appreciate the art of hazzanut, in a very discriminating way: in a sense, in his way. It is very difficult for me to summarize 24 years, the time before I got married, of living in my father's home. There were many advantages, I would say. When we came of age, when we were able to drive a car, we would very often chauffeur him. We would have the advantage or disadvantage of chauffeuring him to weddings. We had weddings on Saturday nights or on Sunday. For me and sometimes for my brother it was a very good way of having a cheap date. I would take my date (my future wife) along and we would go to the wedding and we would stay for the smorgasbord, and we would have a meal and afterwards we would go to another wedding and stay for that smorgasbord... It was just a very fortunate thing that my wife liked the ceremonies and the food. Maybe that's why she married me.

I would just like to tell you again some aspect that might be of particular interest to you. Very often my father has been described as a hazzan in the hasidic style. This was not an affectation. The very fact of the matter is that he was a hasid. My father grew up, for the most

part, at 56 Canon Street. 52 Canon Street was a barn of a shtibl and that's where he davened with his parents. His parents remained hasidim until the end of their lives. When he grew up until his death he had a rebbe. He went to the rebbe, to the Kozliver Rebbe, which was a branch of the Belzer hasidim. He would go to the rebbe a few times during the year, before the Yamim noraim, before Pesah. He would go to the rebbe for his brakhah or to talk to the rebbe. Whenever he made a record, before the record was pressed, he would bring it to the rebbe and try it out for the rebbe to see whether the rebbe approved or didn't approve of the record, or parts of it. Many of the melodies that appear on his records were, for the most part, authentic hasidic melodies that he heard from the time that he was a child in the shtibl. He particularly liked the Reptsche nigunim and sometimes he would find a nigun from the hazzan in the shul where we davened or anywhere he heard a melody. If he particularly liked that melody, he wasn't afraid to use it, if he felt that it expressed what he wanted to say.

I believe that he succeeded because of his natural ability, a great deal of talent and a great deal of practice. There are people who admire a coloratura by Waldman. His elaborate coloraturas were practiced for hours a day.

He was a musician par excellence. When he was a young boy, when he lost his voice. Instead of giving up everything, at the age of 14, he led a choir. He wasn't a singer in the choir, but he led the choir. He led a choir for Hirshman at the age of 15. He led a band. He used to play on a boat going up the Hudson River. He was a musician in the band to make a little extra money.

He possessed a lyric baritone voice with a high tessitura which enabled him to sing from both the bottom, from the richness of the bottom of the baritone, to some qualities of the tenor on top. There was a great deal of flexibility in his voice, and I think what is most important, his appreciation, his love for, what some people would say, shmaltz, and other people would call neqinah. Neginah, the song or melody from a hasidic point of view, something that would convey kavanah and go to the heart.

Another aspect which he implanted in us was a taste for variety, the variety of a repertoire. Perhaps this variety of repertoire was necessitated because he appeared on the radio twice a week for so many years and he sang new stuff all of the time. So it was a fantastic repertoire

that was always memorized. My father alay hashalom, never went to the amud at all with any music, except the music he had to sing with the choir. But everything else ^{was} memorized, both the nusah and every recitative; for most sections in the tefillot, there were always several different versions at his finger tips. The variety - whether it be the "Ki Chol Peh" in the Nishmas, for those of you who know it, or the melodies Lo Lonu, or the kavanah of Rozey de shavves or the zogakhts of Ata vodeah . It was a very wide variety of repertoire which I think made the service from my point of view a very beautiful service, a service that one could listen to over and over again, many, many times.

The purpose of hazzanut, from his point of view, was not so much the music, but to interpret, to paint the picture of what the Healer was trying to convey. I think, also, what was important to him, was the sincerity of the hazzan in his own personal behavior as well.

As all children, I guess we get more appreciative of parents as we get older. When I became a rabbi in 1967, the thing that bothered me most about becoming a rabbi was that I would not be able any longer, to go and hear my father daven because I would have a synagogue of my own. It was my greatest pleasure to go on yomim tovim or shabbosim to hear him daven. I used to listen to hazzones recordings and he said of his favorites, of the old time hazzanim, which he used to talk to us about with nostalgia, You should have heard him at the amud. And that was for me, the greatest thing, more than the recordings. To me it can best be described as a religious experience.

Since becoming a rabbi I have not been involved very much with hazzanim or hazzanut. We were always protected from that even as children. We never got involved with the profession as such, but I was always grateful to the Seminary, at least for the last three years since it brought me back into the world of hazzanut, at least from the point of view as the Dean of the Cantors Institute, and gave me an opportunity to get to know hazzanim today, as through my own profession and the synagogue and the Rabbinical Assembly, I get to know the rabbis. So again, I want to thank you for allowing me to present this to you today.

Cantor Shelkan:

Thank you, Rabbi Waldman, for your inspirational talk about your father, the great Leibele Waldman, of blessed memory.

Rabbi Waldman: (in response to several questions)

My father was born on the East Side; his parents were Galitzianer from Galicia.

If my father had a favorite, it was Yosele Rosenblatt.

One of the advantages he had was to have grown up and to have heard all of the "star" hazzanim on the East Side. Of all those that he heard, he liked Ros enblatt the best. He liked the quality of the voice he liked the man, the humility and sincerity, observance. He liked his neginah, he liked his choice, the flexibility. And there was a shtikel, what you call a kvetsh in the voice, which only Rosenblatt (in his opinion) had and which he tried also to capture.

He spoke a perfect Yiddish. As I said, his parents spoke Yiddish. One of the things that his parents didn't like was that we spoke English in our home. My mother's mother lived with us and she spoke only Yiddish, but between my mother and my father (my mother also speaks Yiddish) and between my parents and us, the children, English was spoken. When my grandparents called up and we would answer and have a little difficulty understanding their Yiddish, they would always give my parents an argument: Why don't you speak Yiddish in the home: English you can learn in the streets, ober Yiddish darf men redn in der heym.

I was asked before: One of the reasons I did not become a hazzan I always felt that if I could not reach a certain standard, I would not want to become a hazzan and that standard was set by my father, and knowing, for me, that I could not reach that, I chose something else. That, basically, is the reason. It's a queer feeling. One does not expect necessarily to model oneself exactly on somebody else, but that was my own personal feeling and I felt that anything less, I wouldn't be satisfied with, for myself.

My father started out as a boy hazzan on the East Side: he started out when he was 9. How do you start but as a hazzan at 9? He was in the Yeshiva and the Yeshiva had its own choir. The choir was composed of kids ^{below} the age of 13 and they would appoint one of their own to be hazzan. It was one of the prominent yeshivos on the East Side and he was appointed to be the hazzan of the Yeshiva choir. Every once in a while they would go to various places, not so much for davening but for concerts or for presentations to raise money for the yeshiva. In

that way he soon gained a reputation on the East Side as Leibeles. And my grandparents called him Leibeles until they died. That was his name.

When he was in his early 20's he called himself Louis Waldman, which was his name in English, technically. However, most people didn't stick to that name. He didn't think it was fitting at that age but it was the people who retained Leibeles rather than he.

MONDAY, APRIL 28, 1980

WORKSHOP:

Chairman: Hazzan Joseph Gole, Los Angeles, Calif.

"Some Professional Advice on the Care of the Voice."

Dr. Robert Feder:

We don't know much about the voice. Much of the scientific work is yet to be done and my pat comment is that we know gornit. So, if you people don't mind, I'm goint to talk about qornit mit gornit this morning.

I view the voice as a composite of three basic functions. They are intimately associated with each other, integrated with each other and co-ordinated with each other. These functions, basically, are a vibrator, the larynx is the primary vibrator: there is a resonator which is composed of the throat, the mouth and the nasal passages. And there is a generator which is the fourth production which is the respiration and the lungs. There is one other function that is an ancillary function but I'm not going to put that in the same category and that is articulation which we do with our mouth, lip and tongue.

When we think of the larynx, or as a lay-term, we call it the vocal box, most of us consider that the vocal box rests directly beneath the skin. That really isn't true. If you take the skin away, there are a host of muscles that sit underneath the skin and on top of the vocal apparatus, the vocal box being in here, and a number of muscles called the sentry muscles of respiration and speech. This is the malor mechanism of your neck. In any forceful or strained situation, or in cases where there is difficulty with technique, any one of these muscles can be strained. They can cause pain, they can cause discomfort, but on examination it cannot be seen.

Let me try to picture for you the vocal box proper. (Slide illustration) This is a bone, the highlight bone, the tongue bone. The muscles of the tongue emanate from here and are used for tongue motion. This suspends the vocal box. The vocal box is made up primarily of very large cartilage, which is the thyroid cartilage. We call this point here, the Adam's apple, the most prominent part of the thyroid cartilage. This is another cartilage beneath. This is called the krychoid from the Greek word for a signet ring because it is the only cartilage that is

completely round. These others are open in the back. You can see, superimposed on this thyroid cartilage another small little cartilage that we call the arytenoid cartilage. The arytenoid cartilage is the back end of the vocal chord. The vocal chord stems from here and comes forward.

If we open up and take part of the thyroid away, we open up and see the voice box, per se. Again, the muscles and the tissues are attached. This is the cricoid, the only one which completely encloses the voice box. This is the thyroid. This is the epiglottis, a piece of cartilage that **seems** as if it doesn't belong. It actually is used for closure. It doesn't have a specific use in voices, except it does open up a little wider for a funnel shaped effect. But in swallowing, and we will see this later, it comes down and helps close the larynx so that nothing, any fine material - whether it be liquid or solid food, can get into the larynx proper.

Here is the voice box again, from the rear, showing the major muscles that are involved in speech, and their function. On the back end this is the arytenoid cartilage. This is the little cartilage that moves the vocal chord, from its extreme inspiration, with a wide opening, to phonation, which is closure of the chord itself. There is a muscle attached here, which is called the ary-epiglottis, this is from the arytenoid to the epiglottis. It pulls it down, aside from the accessory muscles on the side.

Here, is one of the most important muscles for phonation, the crico-thyroid muscle. It is on the external surface of the voice box. It comes from this cartilage which is completely round, called cricoid, once again, from the outer surface, going into the inner surface of the thyroid cartilage per se. I'll talk about the function in a few minutes. These are graphic pictures again of the musculature of the vocal chord apparatus.

This picture is a little more schematic. This is the vocal ligament which is so terribly important for proper voicing. This is the vocalis, or the speaking part of the muscle of the vocal chord per se. The vocal chord muscle is called the thyroid arytenoid. This point here is the vocalis and this is the lateral portion, the side portion of it. This is the only portion of the vocal chord that really vibrates with phonation. If you noticed you might ask, does the muscle come all the way up? It does not. Part of the vocal chord proper, it extends into the air passage, into the opening is made up of cartilage. It's made up of thyroid arytenoid cartilage, which holds the vocal chord.

The vocal chord moves in this plane, as we will see in just a moment and it sticks in the front

Here's a more graphic analysis. This is post-krychoid aretnoid muscle. This is the only muscle that opens the vocal chords. Here is the lateral krycho-aretnoid muscle the one that goes on the lateral, the side surface. It takes the aretnoid and rotates it, closing the vocal chords. This is the inter-aretnoid muscle. It also closes, it pulls the two aretnoids, the two pieces of cartilage together and the vocalus, the final aretnoid muscle, also involved in closure. Interestingly enough, why do we ask is there one muscle to open and three to close? The opening of the vocal chords is a passive act, essentially, and is not under your control unless you take a very deep inspiration (demonstrates). It doesn't need a lot. The closing of the vocal chord is a more important function and you've got three muscles that do this. This is the most difficult function and this is the function that can be lost with many, many diseases. There is one other muscle that we talked about before: that is the only muscle that really is not attached to the aretnoid. It is the muscle that attaches to the outside of this krychoid, the lower end of the voice box and on the inside of the thyroid cartilage. What does it do? When this muscle contracts, this cartilage, the krychoid, follows it. There are people who feel that instead of that happening, the thyroid comes down. To this day that has not been delineated. In any event, this is one of the most important muscles in pitch because as this either goes up or the thyroid comes down, the chords lengthen.

The vocal chords, as you have seen, are nothing more than a muscle in the larynx which really is a magnificent instrument. What is the muscle? The muscle is very, very small. In a male, the average length of the entire vocal chord is 23mm which is less than an inch, an inch being 35mm. If you look at the vibrating part of that muscle, we're talking only of about 17mm., so you're talking about a little more than a half inch. In one area we talk about the entire chord being 15mm. and the muscle part being only approximately $11\frac{1}{2}$. These are average lengths. You must realize that what you are capable of doing is being produced by a very, very small muscle.

If you look down at the head, graphically, we see this is the only muscle involved in opening, the remainder are closing. This is the vocalus, or the speaking part, of the vocal chord muscle. The fan shape opens up as the vocal chords come into closure, approximation, and here it

is when it opens for respiration.

The vocal music sits approximately 'horizontal' here is the Adam's apple, this is a little beneath the Adam's apple. This prominence is the Adam's apple. The vocal chord is almost horizontal. In the lateral projection or the side view, if you look again, here is the thyroid cartilage, here is the cricoid cartilage. These two things can be felt when one feels the neck very early. This is a landmark for surgical procedure in case tracheotomy has to be performed. You can feel it very prominently. Essentially what happens when you have the contraction of the muscle and one or the other of the cartilage bends on the other we yet lengthening of the vocal chord.

I bring this picture up, it's a little too detailed, but I want to show you from the rear something that I think is interesting and I think you would like to know. This is the voice box. These are the muscles of the pharynx. There is a frontal shape inlet to the larynx per se: this is the area, from about here, all the way up to here, which comprises the resonator. This is the side view of the muscles which comprise the musculature of the pharynx, the mouth is forward, you see the back of the tongue, and this is the nasal cavity. You have an idea of what the resonating chambers look like.

How long are these chambers? We know that if you take the accurate measurement - this is a graphic analysis of the length, these are the teeth...we are talking about from the back of the teeth down to the cricoid constriction... you are talking barely 6 inches. This does not include, however, if you took it accurately, the little opening here the area up behind the palate, which we medically call the nasal membrane, but that is the whole length of the resonating chamber. This is the side view showing approximately where that is.

What are the vocal chords' function? The vocal chords are used for opening and closing during normal respiration. They open widely in inspiration, wider, depending if you need more air, and as the inspiration allows more air to get in and the pressure builds up, the vocal chords kind of close a little bit. When the pressure builds up again, it automatically throws the chords open and an inspiration is once again started. The vocal chords really protect the lungs or the air passage from foreign materials which may get into them. Under normal circumstances, nothing gets into the vocal chords proper. However, I am sure you have all had the experience of sitting in a restaurant,

drinking fluids, where you take a gasp of air while you are eating or breathing and suddenly something gets caught. Ironically, this can be a fatal maneuver. You have heard of the Heinrich maneuver which is used for people who get solid material in their vocal box, caught in the narrowest part, which is between the chords. In the Heinrich maneuver, one comes behind you and pushes on the upper end of the belly, just beneath the breastbone, you are actually pulling in, increasing the pressure in the lungs and by that force, pushing out whatever solid material there is. That is the basis of the Heinrich maneuver.

The vocal chord function is very, very important for fixation of the upper body. If you take a person who has had cancer of the larynx and they have no vocal chords, they do not have the ability to increase the pressure, hold it and fix the upper body. They are weaker in the upper trunk area and in all areas of endeavor. You can hear this the best if any of you watch TV and watch the weight-lifters and hear that tremendous grunt. That grunt is the closure of the vocal chords, the increase of the pressure inside the lungs and then they can fix their bodies and the arms can move on a fixed thorax.

What is voicing? Voicing is the art of voice production. I had an interesting talk last night about an old, old time and very well-known ear, nose and throat man, by the name of Hotzel, a student of his is here, and he had a technique, which is still being used, for speech therapy. His technique was based, theoretically, on chewing. If you take early man, early man did not speak. He was an animal, ape, supposedly, forgive me, for those of you who have religious feelings about this, and as he evolved in the act of chewing, he made sounds (demonstrates). After some time he realized that he could make different sounds. In making different sounds, and not while he was chewing, he was able to communicate with other men. As communication became a more and more important part of our life, we developed language.

My reason for being here is to see if I can give you some pointers on a rapport between the laryngologist, or the throat specialist and the singer. This is one of the most important things that I think you have to be concerned with, other than your direct professional life, because the physicians that you choose to treat your vocal apparatus, your musical instrument, have to have a basic knowledge and understanding, not of the anatomy alone, but of the functions and the daily differences that occur in a vocal instrument: the psychological implications. All

those changes which might occur with various medications you may be getting, no matter what your medical problem might be, as well as the medications you put in your body by yourself. Each one of these has some important role to play in what your vocal chords may or may not be able to do. He has to be a good listener because he has to be able to hear and pick up things that you are telling him and don't even realize you're telling. He has to be sympathetic to the problems that may arise in your particular area, whether it be in hazzanut or whether it be in your associated activity. He has to have a reassuring manner. He has to have the knowledge of the basic problems of the singer: he has to have a little bit of a working knowledge about singing if he's going to be effective.

How do you find such a man? There are many communities where there aren't people who know very much voice. They know very little about singing. They know little other than that the vocal chords produce voice itself and if there are nodules the first thing they think about is we have to get them out.

It is incumbent on you, if you can't find somebody, to seek somebody out by interviewing them. What are the things that you would like to know? In the course of the history-taking by the physician, he's got to know some of the basics. Obviously, he wants to know when your problem started. Many of you don't know when your problem started. If you can into a problem following a cold and you let the technique handle itself and the voice was doing well and slowly over a period of 6-7 months you had a problem. You have to delve into that and find out when it happened. Was the technique bad? Was the technique good, and because of the cold the good technique could not be produced in the proper fashion? How long has it been going on? The vocal variations involved, are you able to sing well, not speak well or are you able to speak well enough, sing well? What is your singing history? Has there been any training? Is there any re-current training on a weekly, monthly or otherwise basis? What about your related work history? What do you do during the week? Are you involved with ever-present bar mitzvah boys? Are you involved in teaching? Are you involved in business? There are so many other things that have to be thought of.

This, I must tell you, is more of the physician's problem than it is yours. In the accoustic history, which I will go over in just a minute, he must evaluate in his own mind, the deviant character of the voice. One of the

most important problems and the most difficult problems in voice dis-function, or voices audit is what we call hyper-function of voice. Too much, too often, it's the forcing and this he can see if he's paying careful attention, and is a good listener, without interrupting you, while you're giving the answer to this history, he ought to be able to hear this when he gets toward the mid-point.

I'm not going to go into the technique of respirations. I don't think that is in my province. I will say what we look for basically is people who have dis-coordinated respiration and speaking voice. People who don't have the coordination of respiration and speech at the same time. The technique of respiration is an entity unto itself and I am not going to get into that.

Does he have a basic understanding of a singer's problems and pitfalls?

I say basic and I mean basic. I can't have the same feeling and understanding that you have, nor can you have the same feeling and understanding I have, but there is no question that if you sit with your ear, nose and throat man or anybody else for that length of time, you're going to know whether he knows what he's talking about. Are there any other general medical problems that keep you from being able to reproduce your voice in a good fashion? Heart trouble, lung trouble, thyroid problems? Any number of things can be involved. Thyroid can cause a thickening of the vocal chords, lung problems decrease the air pressure, any other associated ear, nose and throat problems can give you difficulty. There are people who have perfectly normal vocal chords who walk into the office. They have very bad inflamed tonsils and they can't get their throat opened. If the throat can't open, how can you resonate? Or, if you can't articulate, you can't reproduce what you would like to reproduce. Sinus disease, per se, unless it is very, very active and producing terrible nasal discharge, terrible nasal swelling is not associated with any change in the resonators. The sinus openings are very small. When you sing there is no passage of air into the sinuses. They have done studies by packing the sinuses with fluid and with solid material and there is absolutely no change on tape.

This, I think, is the most important thing that we have to talk about. Everyone of you is confronted by major problems more frequently than you remember. The other problem that you derive, on a daily basis, in the

course of a week are monumental - from the bar mitzvah boys to who knows what. This is something that the ear, nose and throat man has to know. He has to know that other things may be involved. This may be the most important part. You have to know about the previous treatment, the medical treatment, including what other things you've had wrong in your lifetime. Whether your physical condition is up to taking the rigors of the kind of work you do. Have you had any surgical procedures in the past? There are many people who come in for the first time and they forget that 20 years ago they had a nodule removed, or they forget they had a minor surgical procedure. It was a smaller nodule but they forget about it.

Many patients tend to omit mentioning earlier vocal problems. They had trouble, they know they had trouble. Either they feel a little uncomfortable mentioning it or they've overlooked it. The kind of medications you're taking, - very, very important. There aren't many medications, including household aspirin that can't give you difficulty vocalizing. I'll show you a picture, a little later, of what an aspirin can do. The allergies from the environment, the medicinal allergies, because he doesn't want to treat you with medication. If he's going to treat you with one, if your body is going to react in some adverse way, the body as a whole or the vocal chords individually. And food allergy. Vocal imagery is a very important part of the history-taking. One is history, the rest he sort of has to glean from the inter-action he has with you and that is what does the particular voice patient imagine himself doing vocally? We have different voices for different things and I don't only mean with singing, even more specifically with speaking on a daily basis. That does take a very heavy toll on the voice.

The acoustic analysis of the voice I will go over briefly. We talk about pitch - I say normally two octaves. There are many people who are not normal because this is not what you call vocally a normal group. We talk about the loudness or the intensity one can produce with the voice and then we talk about the quality. When someone comes into the office they speak in non-specifics. This term quality is a multi-dimensional term. Someone comes into the office and we describe hoarseness-hoarse, raspy, metallic, husky-there are probably 27 or so different ways of describing the quality of a voice.

Now, one other things that is so terribly important in an examination. I bring this up for one simple reason. I've had innumerable singers who've come back to Los Angeles

on tour and they told me they went to see a doctor, who was not an ear, nose and throat doctor. He told them the chords were swollen and they shouldn't sing. My first question is, how did he examine you? Did he use a mirror? Speaking about mirrors, I must credit a singing teacher for the discovery about the mirror, Manuel Garcia, without him I don't know if we would still see the vocal chords. You cannot see the vocal chords by putting a stick in your mouth. If your vision can see around corners, this is almost a 90 degree angle. Remember, we talk about 6 inches from the teeth to the vocal chords, approximately. So it's about 3-3½ back here, depending upon the size of the individual. You are looking at a little mirror, which is maybe 5mm. long and you're looking down at the vocal chords. That's the way it's examined.

In many, many cases the entire vocal chord is not seen, not because the technique of the doctor is not good, but because there are other things in the way. The tongue gets in the way, the epiglottis gets in the way. It isn't always flat, it isn't always upright. There are other techniques for seeing this. They have only been around for the last 5-6 years. There is a rigid telescope that is about 5-6mm. in diameter and it extends down here and with magnification you can see past this. It's a tremendous instrument. Some people can't handle it because they gag too much. There's another technique, using fiberoptic equipment, which is glass rods lit, with very good optics, passed through the nasal cavity, it's a little easier, you don't even feel it. You pass it down to this level and you can see the most important part of the vocal chords. And the most important part of the vocal chords is all of it. What you want to see is all of it. The front is the most difficult part to see. This is what we are looking at--here's the mirror, we see it almost in reverse, this is the front part and this is the part that gives us the most difficulty on examination. So often some people can't handle the mirror, they gag so they have to be anesthetized with a local anesthetic. But if you're sensitive be sure your physician anesthetizes you because he has to see this in order to do the proper job.

What are we looking at when we are looking at the vocal chords? This is the tongue. This is that cartilage that helps close the vocal chords, the voice box, the epiglottis. This is the vocal chord proper. This is the bowls of the aretnoid cartilage that moves the vocal chords in...

After we have seen the perimeter we look at whether or not the vocal chords are moving well. The vocal chords can become paralyzed. You don't have to be terribly ill to have paralyzed vocal chords. A significant number of people can develop paralysis of the vocal chords with a virus. Sometimes it will disappear and sometimes it won't and you want to know. Does the vocal chord approximate; does it come together. If it does come together in the rear, does it stay together in its full length? We want to know whether or not the membranes appear normal. Are there any abnormalities of the membranes themselves? Is there an excessive amount of mucus discharge? Is there any redness? The vocal chords are described as being pearly white, if you read most texts. In a significant number of singers, and unless an ear, nose and throat man has had this experience, he won't know this, the vocal chords have almost a reddish coloration to them, and that's normal for them. It doesn't mean that it's abnormal. You can see them a hundred times and it never goes away.

There's one other thing: they have little pads that are mistaken by some people, who don't know singers, as being nodules. They are not nodules and they are perfectly normal for that singer.

Here is a picture of the vocal chord again in a closed position. This is in a position of phonation. The vocal chord is closed, he's ready to use the vocal chord and this is the position it's in, this is the position we see. Again, when we ask the patient to sound a tone, the object is to get this closed, elevate the larynx, move the epiglottis out of the way so that we can see. The tongue sometimes gets in the way, which can be a problem, so you have to keep on looking until you can see. Some people are very easy to see.

What is singing? Singing is vocal gymnastics. Don't cut yourself short. This is a very difficult position you are in. Singers are always having difficulty with their voice, either psychologically or in other ways. You use your voice constantly and you are not performing an easy task. This is truly vocal gymnastics, just as an athlete who is involved on a daily basis, whether he is a basketball player or a football player. He's got a whole body; you should see the size of those muscles, some of them are 2 feet in length, depending on how big he is. This little muscle is a half inch long and see what you can produce with it.

I just put this slide up to give you an idea, if you've never seen it down; I know that all of you think about this on a constant level but maybe you've never seen it on a slide. This is a little bit of what we're talking about. In your case, the weekly Sabbath schedule, Friday and Saturday, weddings, funerals, teaching responsibilities bar mitzvah boys, and many of you are involved in total teaching programs in your congregations. In order to keep your head above water, you have to have special programs, and most of you do. If you don't think this is a lot of work, we're all meshuaah.

An athlete works once a week and then takes the rest of the week off. You work every single day. Not only are you working every single day, but even when you are not working, you are working because there is very little part of the day when you don't use your voice. Please, don't ever think that when you're not singing, or when you're not teaching, that you cannot abuse your voice. You can abuse your voice any time you're speaking.

Let me talk a little bit about vocal hygiene. I will go over it very briefly because I think we are running a little late. Good physical conditioning is very important. It's a by-word for anybody who uses his body, particularly for the voice. You have to keep yourself in good physical condition. You can't work when you're run down. You can't work when your body is not functioning normally. One of the ways to keep yourself in good physical condition is exercise. I'm not talking about vocal exercise I am talking about body exercise. To keep the body in optimum shape, since you are dealing with the muscles, you must keep the rest of the muscles involved in good condition. Next is probably the most important thing one can talk about and that is avoiding vocal strain. How can you avoid vocal strain? How do you do too much? Or, how do you do too little? How do you back down from the obligations you have? That is an individual problem, one that nobody can answer for you but one that I think you have to assess on a regular basis. It is the most important thing.

Should we whisper when the voice is not working? I hate to whisper on a dry throat. When somebody is having difficulty speaking and they walk into my office, whether they be a singer or the average lay person, and they whisper, I shudder. That is the worse thing you can do for the vocal chords. Absolutely. You are so much better off not talking at all or writing when you have a problem. It is so detrimental, so irritating to the vocal chords, it is beyond belief. How can you communicate without the whisper

if the vocal chords are giving you difficulty. It is a very difficult problem because most of us go meshugah when we don't speak. You can use an aphonic voice (that means without sound) all we are doing is taking air from the lungs with open chords and articulating ourselves. Basically what it would sound like is this (demonstrates). The vocal chords are not approximating. Not only are the vocal chords not approximating but the arytenoid cartilages which bring the vocal chords together are not approximating. If they approximate too tightly they can produce problems without initial vocal chord problems. They themselves become irritated from too tight a closure. The vocal chords at the outset look good but that's where the whispering gives difficulty, plus the flapping. **You** can feel the vibration. If you will take your hand, just talk in a normal voice, holding very tightly, where the Adam's apple is, and just with a normal voice, go 1, 2, 3, relax. Now try that in a heavy stage whisper. Can you see the difference?

Coughing. A lot of you have been coughing throughout this entire discussion. A true cough, which is a reflex cough — there's nothing you can do about it. Yet it is irritating, you would rather not. The only way to stifle it is (1) to yet well, (2) to use a codeine derivative to stifle the cough. What the codeine does in a cough medicine, is stifle the cough center in the brain. It doesn't work on a topical basis, meaning, when it **touches**. Some of you can't handle codeine so it gets in your stomach and you throw up. That's worse than taking the codeine to begin with, so you are better off not. The coughing I am referring to is you feel you have something in the back of your throat. Instead of throat clearing, which is another one of the worse things you can do for the vocal chords, you hear the guy who is walking around all day, ahem, ahem, and he thinks he really has to get something done and (demonstrates) tries to cough. That's not coughing. He's gotten into a terrible, terrible habit of trying to clear the throat. I tell you categorically that what he is clearing is gornisht, there's nothing there. If you clear the throat often enough you produce an irritation of the little collages that move the vocal chords. They swell a little bit, you feel the swelling, they produce a fluid because an irritated area excretes mucus and you are trying to clear out something you can't clear out. What you should be thinking about is trying to overcome the feeling of not wanting to clear. That's not easy to do: it's easy for me to say. One of the ways, the easiest, that I find is to keep a lozenge in the back of the throat. The lozenge stimulates the salivary flow. The flavor of the

lozenge into the saliva, whatever it might be, takes the tickle away. It is not foolproof. There is no medication to take this away.

Let me give you a very brief description of the swallowing mechanism. There is a popular misconception that you can take and put liquid, or whatever it might be, on to the vocal chords to soothe an area of irritation. When you take liquid matter and put it in your mouth and start swallowing, that matter is called a bolus, medically. That bolus, that particle of food matter, starts to descend once the swallowing mechanism is initiated, you can't stop it anymore. The only way to stop it is either you regurgitate, or you put a string on whatever you are swallowing and pull it out. Once it starts, that's it. If you look from the back or the front, no matter which side you look at, here's where that piece of material, the bolus, is when it's going to be swallowed. The swallowing mechanism has been initiated, so it's starting to come down into the pharynx, the back of the throat, behind the tongue itself. It's down now and we see an interesting thing happening. As the tongue pushes back the larynx is brought up underneath the protection of the tongue, at the same time as the epiglottis is beginning to close. Normally, it is in an upright position: you see it starting to close. The tongue is being pushed back and the matter, the liquid, is starting to roll down the sides because this acts as a little pedestal to go over sort of a junction.

In this area here, as it gets down into the lower throat, before it gets into the esophagus, the esophagus inlet, right here, it comes down, you see the food here, but that's not in the larynx proper. It is a space on the outside as you are looking at it. This is where the cut is. The space extends down. You think it's getting in here, it's not. This is all closed off. As it goes down further, it's still in that space. These scratches in the lower throat are there because the larynx, the tongue in its motion causes a spring-like action, there has to be space for all these things to move into and that's what these spaces are.

Now the swallowing is over. The swallowing is over for this part of the initiated swallowing mechanism. From here on in the swallowing from the esophagus flows into the stomach. But here is the area we are talking about. It never gets in here, so what do you think you are going to accomplish by putting a liquid into your mouth and gargling. Let me show you what you accomplish when you gargle.

This is a picture of gargling--it's an x-ray. Here's the mouth, the jawbone, here's the vertebra. You can't see very well but this is swallowing through the head. This is the air passage. This is radio-opaque, something that will show up in x-ray. This is called gastro-glass; they use it for stomachs. It tastes like hell. I had it in my mouth. This is where the material is when you gargle. Once you put that material back here, it's in the stomach. You cannot get it here. What are you accomplishing when you gargle? You feel a little more soothing because, you see the matter here coming down, you get a thin almost microscopic coating, you feel if it is liquid which is sweet, it feels sweet. But essentially all you are doing is irritating the vocal apparatus. Who needs it? It is a very bad maneuver.

One of the most important things is fluid intake. As a general rule this is a significant thing for cantors who can't have liquid on the bimah on Saturdays. You can get very, very dry. How do you know if you have enough liquids? One of the ways I tell my patients--you can't tell by counting the glasses. You tell by the color of the urine. If the urine color is dark, barring any medications that make it dark, like Vitamin B complex and some other things, then you know that the body is trying to conserve fluids. It's putting out a concentrated fluid. If you have an adequate fluid intake, the urine color is going to be almost translucent, almost like water. It may have a little discoloration, but basically, that's one of the ways to tell. You also **may** feel what you have in your mouth. Very often you find that what a patient is feeling is not necessarily what it looks like. I've seen very many larynxes that the patient told me he felt quite comfortable, but they were so dry they had mucus crust on the vocal chord proper.

Humidity is very important. We weren't made to have dry throats. The ideal climate for a singer is a hot July New York day. Why do I say that? The ideal temperature for the body is 98.6. The ideal humidification is somewhere between 50-60%. It may be a little hot but still that's approximately what we are talking about.

Steam inhalations I find very, very important, particularly where there is dryness, particularly in cases where there is difficulty in keeping the chords moist. I don't want steam inhalations on a constant basis all day long because the one thing you don't want to do is destroy the mucus lining of the windpipe and the other membranes. And too much humidity will wash it away. So what we want

is adequate humidification and adequate hydration, water content of the tissues. Sometimes you need inhalations to help, particularly in cases where people are having difficulty and you can see it.

Smoking. I have nothing against smoking. I don't smoke myself but I dislike the results of smoking. This is the most detrimental thing that you can do to your voice. It's not the nonsense of it doesn't have nicotine: it's not the nonsense of the low tar: it's the smoke alone that can cause the irritation of the vocal chords. A long irritation is going to cause some thickening and then a variety of pathological problems occur.

The diet is very important. I'm not talking about a specific diet for singing because that's an individual thing. I'm talking about a diet for your general well-being. Alcohol. I dislike alcohol for singers. I know a lot of people drink just before they go on, particularly in the entertainment area but it is one of the more difficult things to decide. There is no question that when we take alcohol we get an immediate reaction of what we call basic limitation. If you take a look at W.C. Fields, his nose gets red when he drinks. The redness of the nose is because the blood vessels increase and more blood goes there. The same thing happens if you drink. The mucus membranes of your nose and mouth and throat swell and disturb swallowing in a significant number of people and this has been documented. I hate it, particularly with a singer. It's a jolt to the system because if you are 98.6 and I give you something down to 30 you get a sudden cooling and a sudden warning. I'm talking about most of the time when you are doing something professional.

The weather I'm talking about, basically, in modern society, particularly where I come from in California, you can have a 30-40 degree difference in one specific day. You may wake up in the morning and it may be 60. It may be 90 in the afternoon and then 60 again. You go into air-conditioning and it may be 72. You're in humidity, out of humidity: there's dryness. The tissues have to respond because the air has to go through. The nose humidifies the air you breathe. The nose warms the air you breathe and it cools it. If it's called upon to do so many different things because of the different temperatures during the day, it may not be up to it. If this is not up to it, the rest of it may not be up to it.

Dress properly, particularly when you are performing or when you come to Temple. The guy who comes in with four

shirts, two overcoats, a scarf has to be meshugah. You have to dress properly so that you keep your body at an even temperature. Don't make it work too hard by putting up too much heat: don't make it work too hard so that it has to cool the body too much.

Medication: I don't like to use anti-histamines in singers. I don't like to use anti-histamines for any patient, unless it is absolutely necessary. The anti-histamine family, as a group of drugs, is extremely drying to the tissues. They have side effects that include drowsiness: it also exacerbates the condition, in men over the age of say 50, who have a prostate enlargement-(they can't get closure enough to get urine out easily).

Basically, from a vocal point of view, we are talking about dryness of the membranes of the throat. That dryness can be terribly irritating to the throat. Someone who has a very bad sinus disease and comes to his internist, who doesn't know very much about the throat, and he puts him on anti-histamines and he has a very heavy discharge, the anti-histamine will dry it out and it will never come out. You have to allow it to liquify, you have to allow it to flow: you've got to keep the moisture in the tissues working because tissues work optimly when the tissues are moist: they don't work well when they are dry.

Question from floor re: advisability of inhaling salt water.

Response: I have my patients inhale salt water for nasal allergic-type problems rather than using anti-histamines for a nasal discharge. If you use the proper amount of saline, or salt, I think it is excellent. When I talk about the proper amount-the body's salt content is less than 1%, it's .9%. So, if you are making the solution you want to wash out the nose, then take about an eighth of a teaspoon of salt, 8 ounces of warm water and use it as a nasal douche, to clean the nasal membranes out. I have patents who have nasal allergic problems that have a lot of matter caught, who use it in the morning and at night.

I am not going to get into coffee and tea-there aren't that many people in the medical profession who are really upset about it that much.

Question from the floor on air conditioning.

Response: The effect of air conditioning is very difficult to assess. It is very detrimental to most people, even to non-singers. If they sit at a desk and the air conditioning

is blowing down, you have a voice problem. Singers who use air conditioning too long at one temperature find that it dries the air out. It takes out the humidity in the air unless you have an added humidifier and that is not usually true. Added to that, we are talking about airplanes. Airplanes are probably the most difficult things because they add oxygen to the air, to keep the pressure up, that dries the air out of your voice. Talking in a plane in flight is ten times worse.

Any athlete who is using a muscle when it begins to be used, that muscle has to be stretched and there is nothing more important than the warm-up before you begin to sing. That's individual. I wouldn't begin to get involved with that.

Telephone conversations. It is probably one of the worse things for the voice because if I am standing in front of you and having a conversation, other than my voice, you can see my mannerisms, my body English. It conveys a message that you see, that you don't necessarily hear and together it is the totality of the conversation. But in a telephone conversation the only thing you can do is project. Be very, very careful.

STUDY SESSION

Chairman: Hazzan Solomon Mendelson

"Some Halakhic and Philosophic Aspects of Sh'lihut Tzibbur"

Dr. Moses Zucker
Professor Emeritus, Rabbinical School
Jewish Theological Seminary of America

Dr. Zucker:

I would like to know, why do we pray and sing? As a matter of fact the very word for prayer, in Hebrew, tefillah, which is thousands of years old, we have it in the Bible, is etomologically unclear.

A well-known scholar once tried to connect the word tefillah with a word which means making incisions, cutting, because he argued, in ancient times when the pagans used to cut their bodies in an attempt to awaken the mercy of the gods or god, (You know the prophets of the baal prayed to him and they cut their bodies.) that was a form of primitive prayer. This explanation is definitely wrong because Judaism is against such means in prayer. We are not supposed for any reason whatsoever to make incisions, if it is religiously connected.

So what does the word tefillah mean?

According to the Talmud our enemies are judges. (It says in Deuteronomy 32, v'oyveynu p'lilim.) Again the same root as in tefillah. This explanation was objected to for several philological reasons, which I'm not going into. Finally, it was probably correctly suggested by Prof. Shpizer of Philadelphia, that lehithpalel means to judge, to pass a decision which is almost the same with the explanation given in the Gemarah. The word hitpallel means to appeal for God's judgment or God's decision in our benefit, in our favor.

How can a man, a human being change the opinion of One who is never subject to any affect, neither to anger nor to satisfaction. God is beyond any affect: how can we hope to change His ways by our words?

We observe two kinds of prayer. The first and oldest way of praying was appealing to God for justice. The first Jew, Abraham, had the courage, or I would rather say the audacity to stand before God and plead with him: hashofet

kol ha-aretz lo ya-ase mishpat? The One who is the Judge of the entire universe, creation, will not practice justice? So he pleads not for mercy, not for good will, but for justice. He does not ask, but he demands.

Still stronger is the matter with Moshe Rabbenu. Moshe Rabbenu stands before God, Why did You cause so much calamity to this people? Lama shelahtani sheme-oz bati l'daber b'shimha here la-am hazeh v'ahar lo hitzalta amecha? Again, it's an appeal for justice.

Rabbi Akiva interprets kakh amar Moshe, so did Moshe say, yodeya ani she-ata titqalam, I know you are going to redeem them: but what about these who suffer right now? How do you compensate their suffering? I want also to remark that some Talmudists in the Midrash consider this an unjustified hutzpah against God. They say Moshe committed a sin in raising such a voice. The fact is we don't find it. Moses had the courage to ask questions.

We find another expression of tefillah in the sense of appealing for justice in Jeremiah, Chapter 12, where he says: Tzadik atah Adonai ki ariv eylekha, akh mishpatim adaber eylakh. I know God, if I have a quarrel with You, You will come out the correct one: I will lose. But still, let me plead with you a little bit. Let me ask you some questions.

Here again, an appeal for justice, not for mercy. On the other hand, the same Moses, Moshe ben Amram, when he stands before God, pleading for his own life-he wants to enter to see the land-here he speaks with a different language. "V'ethanan el Adonai " It's not the same voice. And the Midrash strikingly remarks: Tahnunim yedaber rosh v'ashir ya-aneh azut. Tahnunim here, hutzpah there! He speaks now with a voice of supplication. Why did Moses change his tune this time? Could I have an answer from you? Human? He was also human when he came before God to ask why did you send me?

Personal needs. Exactly, what I am going to say. When they ask for somebody else, they have hutzpah. When they ask for themselves,.... When you observe closely some selihot of Rosh Hashanah, there is one seliah where the word lamah repeats more than ten times, why? Why did you do it? Because there the author speaks not for himself but he speaks for the community.

Here I come to the function of the hazzan. Not of the hazzan in the sense of the singer but of the real sheliah

tzibbur. If you look up the Midrash Rabbah on Parshat Vavera on the tefillah of Avraham, when he stands before God, pleading for Sodom, there the Midrash says that the word vayiqash has three connotations. It means vayiqash l'milhamah-- he is ready to undertake a struggle with God: vayiqash lepiyus--he is willing, if necessary to appease God and vayiqash letfillah, he wants to pray. Three meanings of the word vayiqash.

I will ask you to look up that passage in the Yerushalmi, in the fourth perek, Yerushalmi B'rachot: ki-she-omrim l'mi sheover lifnei hatevah l'avor lifnei hatevah, when one tells a sheliah tzibbur to go to the amud, you don't tell him lekh l'hitpalel. You tell him k'rav and what does the word k'rav mean? Come closer. K'rav means milhamah, also. Asey milhamateynu, go and fight for us with God. It is a deep significance which the Palestinian Talmud gives to the sheliah tzibbur. The sheliah tzibbur has the right and the privilege not to ask but to fight. Whether I would say hazzanim are tzadikim enough to make a fight with God, I don't know. But the Berditchiver, do you know how he interpreted hakol omdim lefanehqa pasuk in Tehilim, 119, ki hakol avodeha.

What does it mean: Hayom omdim l'mishpatkha? We stand before you on Rosh Hashanah, who should judge? God should be the judge over us. The Berditchiver says: Hayom omdim hakol l'mishpatekha-mir shteyen tzu mishpet'n Got -we judge Him-ki hakol avadeha-Why are we persecuted? Why are we decimated? Because we are Your servants: we serve You: You are responsible. I don't know whether you would have the hutzpah to make such a teitsh. But it's great as Reb Levi Yitzhak meant it.

If I may interrupt: Do you know the story about him waiting for the Jew to say Lamnatzeah? The story tells that Reb Levi of Berditchiv stood before tekiat shofar and didn't begin tekiat shofar. People are waiting, they have already finished seven times Lamnatzeah and he doesn't blow the shofar. Then he began and after service they asked: Rebbe, vus hut azoy lang qedoyert? Why did you wait? There was a Jew who came from a village nearby and he couldn't read the Lamnatzeah and he was heart broken. Everybody davens and cries and he can't say a thing. So he said Ribono Shel Olam, I can't read. You know what I will do? Ich vel dir zogen aleph, beys, qimel, daled, aleph, beys, qimel, daled un du vest dos alein tzuzamen shtellen. So the Berditchiver rove said, the Ribono Shel Olam was busy with arranging this Lamnatzeah, so we had to wait.

There are many such stories. He was really in the sense of the old Jewish scholars and the follower of Moshe Rabeinu who had the hutzpah to make a fight with God.

My great, great colleague and teacher, Prof. **Saul** Lieberman, frequently tells me, you know Reb Moyshe, you speak like an apikores. I speak like an apikores. Sometimes I am angry with God, for what He has done.

There is an interesting Gemarah in Masehet Yoma. Moshe Rabeinu said Hael haqadol, haqibor v'hanorah. Then the Anshe K'nesset Haq'dolah in the shemonah esrey says Hael haqadol v'haqibor. And Daniel didn't say Hael haqadol v'haqibor, he said Hael haqadol. So the Gemarah explains the changes. They say Daniel lived in a time of destruction, of suffering, enslavement and could not praise God as the great, the awesome, the might, so he denied the two last attributes. He only said Hael haqadol. And the Anshe K'nesset Haq'dolah made a compromise. They added haqibor but they eliminated hanorah. So the Gemarah asks, How is it possible that the Anshei K'nesset Haq'dolah should change the prayer against the opinion of Moshe Rabeinu? The Gemarah says, Yes, Hakadosh barukh hu hotamo emet. His seal is emet and he does not want to hear from us what he does not deserve. This is what the Gemarah says: I don't say it.

You should carry the pain of our people and today, and should have the courage to speak to God a word of truth. This is one function of the hazzan. It has nothing to do with your singing.

But now I **come** to your singing, too. By the way, if you feel it is too late, don't mind interrupting. I'm used to it.

What do we pray? There is a Mishnah. Rabban Gamaliel omer, adam mitpalel shemoneh esrey b'khol Yom-every day. Rabi Yehoshua omer, me-eyn shemoneh esrey-he should say a condensed b'rakhah which contains all the prayers included in the shemoneh esrey. Rabi Akiya omer im tefillato shegurah bepiv yitpallel shemoneh esrey, v'im eyn tefillato shegurah bepiv yitpalel me-eyn shemoneh esrey. These sentences definitely refer to the nusah, to the words of the prayer. All of a sudden comes Rabbi Eliezer, in the same Mishnah, and says, eyn tefillato tahnunim. It's keva. Then his tefilah is not supplication. Now begins the question what is keva? Some say keva is monotonous, dry-**without** any nigun, without any sweetness, ki kore b'igeret-as someone reads a letter. But it seems to me that this is

not the proper explanation. Why, because the previous opinions of Rabi Gamliel, Rabi Yehoshua, Rabi Akiva deal with the content and not with the nigun, the manner of reading. There is another explanation and this seems to be the true one: Ha-osc tefilato keva -he who just repeats the stipulated words, day in, day out without making any change, without adding something -he just repeats the well-accepted - ka-keva, (likvoah - to make it steadfast). So Rabbi Eliezer, one of the greatest, is opposed to repeat a steadfast prayer. Actually, the Gemarah there (you'll find it in Brachot yav kuf tet the second amud), the Gemarah there adds that some scholars used to make additions in their prayers; they added something. Because if you repeat day in, day out, 3 times a day the same shemoneh esrey, I am sure you have people in the synagogue who say: ikh hob shoyhn amol dos ge-hert.

Now, and I mean it, I don't want to give you any test, but since you are sh'lihei tzibbur and experts in the field, I would like to ask you what is actually the remedy? On one hand, we have in the Shulhan Arukh, asur leshanot mi-matbeah she-tovu hakhamim betfilah. You should not change, no reform in prayer. The Rambam in the ancient times there was no steadfast nusah for prayer but later k'lal yisrael accepted it and it should not be changed. On the other hand, we say it become monotonous and has no effect.

I want to quote to you Prof. Gershom Sholom, the great mystic, who wrote, "The Hasidic movement did not change any words of the prayers but they changed prayer by bringing in new ideas." If I may quote myself, and believe me I don't boast, I do pray every day, baruch ha-shem, never did I pray the same prayer. It always gets a new meaning because the new meaning is in my heart. This is the great task of the hazzan.

Hazzan Mendelson told you that Saadia Gaon was a trail-blazer. He suggested new ideas a thousand years ago. In his commentary on the chapter on the prayer of Abraham and Cain, (Cain also prayed to God to forgive him), Saadia says: How is it possible for the words of man to change God? His answer is: The words do not change God, they change man; he becomes a different man after a tefillah with kavanah. He also asks did the ancients invent new ideas, add new ideas with prayer? Of course, everybody added some new idea but the main thing, he says, is to add a new life, a new heart. The prayer, he explains further, is a manifestation of our belief. We believe that God can change our life. We believe that God is the Creator of things. We

believe in His existence and once we pray and renew this belief in our hearts, we are changed. When we are changed God is changed to us.

Again I say that this would be the function of the hazzan. Of course, I can't read one note but ir veyst dokh di mayse: They said to the hazzan, ir zayt shoyn alt, ir kent shoyn nisht davenen mer zingen mer. So he says: Gut-Zol zayn nisht. Ober a mayven bin ich? Oib azoi, zoq ikh aykh az ikh bin nokh a quter hazz'n.

I'm not a hazzan, but a mayven bin ich and my meviness goes out to the heart. What's in your heart? To what extent will you carry the tragedy and the pain of our people in your hearts. Never was this pain sharper than it is today. So, again it's another function of the hazzan. As the Gemorah words it: Asei milhamateynu -fight our battles.

Question from the floor: How do you carry this to a congregation that is deaf to it?

Prof. Zucker: I never prepare lectures but I prepare ideas. One of the ideas I want to discuss with you in the D'var Torah which I hope will follow tomorrow or the day after, is going to be on the tzibbur. Don't be discouraged; never be discouraged in connection with the tzibbur. I want to tell you an episode about myself. I walked in the street in Jerusalem, a young man stopped to ask me directions. I don't know in what connection he said to me: Ani lo ma-amin b'elokim, b'kibbutz shelanu lo ma-aminim b'elokim. Nu, zol zikh Got zorg'n. But, believe it or not, conversing with him along the walk, he said to me: Matai ukhal lirot otkha od hapaam l'hamshikh et hasiha?

This is one of your functions.

We all have our doubts and we all have questions, but if it is done with a great measure of seriousness and devotion... Never did I tell a student that Gemarah is a wonderful thing. If you tell him it's a wonderful thing, he would tell you, es heybt zikh nisht on. It's not true. But if you teach Gemarah and show the logic and the suggestions that are in it and the critics against the Gemarah, if you are open, if you are sincere, you cannot fail to have an effect. This is my answer.

CANTORS ASSEMBLY
33rd Annual Convention

Centennial Tribute to Ernest Bloch
Monday Afternoon, April 28 at 3 o'clock

P R O G R A M

Remembering Ernest Bloch: Dr. Tzipora H. Jochsberger
An Appreciation of the man and his work

"Prayer" from Jewish Life

Orna Carmel, cello
Keren Carmel, piano

"Waves" from Poems of the Sea

Keren Carmel, piano

"Baal Shem Suite"

Shlomo Luwisch, violin
Mrs. Genya Paley, piano

"Sonata #1 in G Sharp Minor" by Binyumen Schaechter
Allegro Imperioso
Adagio Misterioso
Presto

Binyumen Schaechter, piano

All instrumentalists are advanced students of New York's
Hebrew Arts School, 129 West 67th Street, New York, N.Y. 10023.

We are grateful to Dr. Tzipora H. Jochsberger, Director, for
bringing her talented students to us, as well as for her
pioneering work in developing Jewish performing artists for
the enrichment of the cultural ambiance of the American
Jewish community.

MONDAY, APRIL 28, 1980

MEMORIAL TO DEPARTED COLLEAGUES

Hesped: Hazzan Abraham Lubin, Chicago, Ill.

This is the moment which we dedicate annually to the memory of our beloved and precious colleagues shehalkhu leolamam. To remember, in Jewish tradition, is not a passive act, that is of recalling a loved one who is no longer with us. Although there is much merit even in this simple act, of dedicating a moment to the memory of those who preceded us, and departed this earth. But the concept of zikaron, yizkor, in Jewish tradition, is deeper than that. To remember, is to commit ourselves to the values and ideals of the individuals whom we wish to remember. For memory to be truly meaningful, it must be coupled with an act of dedication to the loftiest goals, to the highest aspirations and to the most adventurous dreams. If we are to fulfill the mandate that is incumbent upon us at this hour of memory, we must rededicate ourselves to the sacred task of shlihut tzibur, and to perform it with zeal and with daring. Thus the work which they, whom we remember, began with love and devotion, will forever continue with us and through us.

Since we last met in convention, the Cantors Assembly lost a number of its most renowned and leading hazzanim. We remember with love, affection and respect, the soul of:

Hazzan Israel Alter - A giant in our profession, he combined the learning and knowledge of Western Europe and the inspiration and the warmth of Eastern Europe. He was, as Hazzan Max Wohlberg, yibadel la-hayim, once described him, a musmach in hazzanut. His glorious hazzanic masterpieces which the Cantors Assembly is proud to have collaborated in publication, will forever be a resource of the most tasteful expressions of the hazzanic recitative.

We all recall his vitality and splendid personality as he shared with us precious hours of his wealth of knowledge and insight. We shall ever be grateful to him.

Hazzan Ruben Erlbaum - Born in Leipzig, Germany, he fled to the United States during the Nazi era and later joined the United States Army and acted as its chaplain. For sixteen years he served with distinction and dedication, Congregation Beth Sholom in Oak Park, Michigan. Always a perfectionist who pursued excellence in his profession.

Hazzan Nico Feldman - Born in Romania in 1915, Hazzan Feldman began his singing career in the field of opera and appeared in leading roles with the Israeli Opera in Tel Aviv. After arriving in the United States he began a hazzanic career and distinguished himself as a dedicated artist and loyal hazzan.

Hazzan Morris Lowy - Born in Hungary in 1903, he arrived in the United States at the age of 17. Following his formal studies in **music** and hazzanut with the foremost teachers and masters of his day, Hazzan Lowy began a long and outstanding career in hazzanut. A sensitive, warm-hearted personality, Hazzan Lowy served the Rego Park Jewish Center for 33 years until his retirement in 1978. The recipient of innumerable honors and awards from the larger Jewish Community for his many organizational endeavors, Hazzan Morris Lowy was a **much** loved, respected and admired servant of God and man.

Hazzan Sherwood Plitnick - An American born hazzan, he held degrees from Brooklyn College and the Jewish Theological Seminary of America. Hazzan Plitnick has also gained a reputation as a unique concert artist and appeared as a guest soloist with a number of leading symphony orchestras. He served with distinction Congregation Shearith Israel in Atlanta, Georgia; Kehilath Jeshurun in New York City; and Temple Emanuel in Paterson, New Jersey.

Hazzan David Putterman - A hazzan of whom we can truly say naflah ateret rosheynu. His many contributions to the world of hazzanut in general, and to the American cantorate in particular, can only be measured in historic proportions. David Putterman carried the title Hazzan with dignity, with pride, with a dream and with a vision. Hazzan Putterman understood well the essence and meaning of his sacred profession. He knew that to be a hazzan is to carry a hazon - a vision for the future; he was no mere dreamer of dreams. He was indeed a doer, a shaper, a builder, and a founder. For over half a century he distinguished himself as one of the most respected and creative spirits in the American Jewish community.

For over 40 years he served the Park Avenue Synagogue with the highest distinction. His matchless contributions in the sphere of commissioning new music for the synagogue, is evidence of the high standards he sought in liturgical **music**.

A founder of the Cantors Assembly, Hazzan Putterman was the "Spiritual Father" of the Cantors Institute and was,

for more than two decades, a member of its Faculty. First of his colleagues to be designated a Fellow of the Cantors Institute, he was also first to be presented with the Kavod Award of the Cantors Assembly.

He was truly rare among hazzanim, of whom we can say, to paraphrase the words of Proverbs: "Many have done worthily, but you excel them all."

We also recall the names of our colleagues who have gone to their eternal rest in years past:

Isadore Adelsman, Bernard Alt, Joseph Amdur, Gedaliah Bargard, Akibah Bernstein, Sigmund Blass, Harry Brockman, David Brodsky, William H. Caesar, David Chasman, Jordan Cohen, Joseph Cysner, Samuel Dubrow, Gershon Ephros, Max Feder, Charles Freedland, Harry Freilich, Henry Fried, Abraham Friedman, Marcus Gerlich, Leib Glanz, Myro Glass, Judah Goldring, Jacob Goldstein, Jacob Gowseiw, Todros Greenberg, Nathaniel Halevy, Michal Hammerman, William Hofstader, Jacob Hohenemser, Eugene Holzer, Aaron Horowitz, Israel Horowitz, David Jacob, Eli Kagan, Abraham Kantor, Abraham Kaplan, Adolph Katchko, Herman Kinnory, Jacob Koussevitsky, Simon Kriegsman, Zachary Kuperstein, Joseph Lengyel, Joshua Lind, Sigmund Lipp, Asher Mandelblatt, Joseph Mann, Gerson S. Margolis, Bernard Matlin, Nathan Mendelson, Elijah Olkun, Abraham Reisman, Tevele Ring, Ephraim Rosenberg, William Sauler, Itzik Schiff, Alvin F. Schraeter, Jacob Schwartz, Joseph Schwartzman, Samuel Seidelman, Abraham Shapiro, Ruben Sherer, Saul Silverman, Hyman Siskin, Jacob Sivan, Mendel Stawis, Isaac Trager, Julius Ulman, Solomon Winter.

May their memory be a blessing.

C O N C E R T

"From the Creativity of Israel Alter"

Monday Evening, April 28, 1980

at 10 o'clock

33rd Annual Convention

CANTORS ASSEMBLY

Grossinger's, New York

ISRAEL ALTER

Israel Alter was born in Lemberg, Poland in 1901. His family descended from a long line of distinguished scholars, among whom was the famous Rabbi David ben Samuel Halevi (1586-1677), known as the TAZ from his major opus, "Ture Zahav." With the rise of Hasidism in the 18th century, his family was drawn into it and so it was that young Israel was raised in an ultra-Hasidic home.

Alter developed a beautiful voice from early childhood. By the time he was seven he was already being called upon to chant the services in the local synagogue. He was given a traditional Talmudic education in the yeshivot of Lemberg and Vienna. At the close of World War I, having turned 17, he decided to devote himself to music. His parents, who had hoped he would follow in the family's rabbinic tradition reluctantly consented and he was enrolled in Vienna's State Academy for Music and Art. He studied hazzanut with two of Vienna's most distinguished hazzanim, Yitzhak Zvi Halperin and Leibush Miller.

At 20, Alter took his first cantorial position at the Brigittenauer Tempel-Verein and served there for three years. In 1925, he became the Obercantor of the Synagogen Gemeinde in Hanover, Germany. He remained there for ten years. During those years he made countless appearances in the leading synagogues and concert halls of Europe. He toured the United States twice, in 1929 and in 1930.

With the advent of nazism, Alter left Germany in 1935 for South Africa to become the hazzan of the largest synagogue in Johannesburg, "The United Hebrew Congregation." Here he remained until 1961 when he came to New York to join the faculty of Hebrew Union College's School of Sacred Music.

Alter's association with the Cantors Assembly was a happy and productive one. He became a frequent guest at our annual conventions and participated four times in panel discussions and lectures. As a result of the growing affinity between the man and the Assembly, Alter undertook, at the invitation of the Cantors Assembly, to capture in a book for this generation and beyond, the hazzanic expertise and artistry for which he was so justly famous.

(continued on back page)

From the Creativity of Israel Alter
A Memorial Tribute
Monday evening, April 28th at 10 P.M.

P R O G R A M

Ata Chonantanu

Hazzan Melvin Luterman

Ribono Shel Olam (Selihot)

Hazzan Jerome **Barry**

Hayom Haras Olom

Areshes S'foseinu

Hazzan Robert Kieval

Ezra Hasofer

Chasdei Hashem

Hazzan Israel Goldstein

Richard Neumann, piano

Moishelach, Shloimelach

Dos Lied Funem Tzigele

Hazzan Isaac Goodfriend

Text: J, Papenikoff

Text: I. Manger

Ani Maamin

Lo Lonu

Hazzan Benjamin Maissner

Akhris Hayomim

Al Hanisim

Hazzan Isaac Goodfriend

Text: M. Tabachnik

Text: B. Stolovoy

Habeit Mishomayim

Akavyo ben Mehalalel

Hazzan Abraham Mizrachi

Leo Barkin, Accompanist

As a result, between 1966 and 1971, Alter produced and we published the complete settings to the liturgies of Selihot, Shabbat, the Festivals and the High Holy Days. These four volumes serve as basic texts in the two major schools of hazzanut and will surely be recognized as doing for American 20th century hazzanut what Sulzer and Lewandowski did for 19th century European hazzanut.

The concert this evening is not a memorial in the somber sense of the word. It is, we hope, a fitting tribute to an extraordinarily talented and inspired colleague and, in a mystical sense, an opportunity to let Alter speak to us once again through his immortal songs and tefillot.

In May 1962, Hazzan Israel Alter addressed a session of the 15th annual convention of the Cantors Assembly. Hazzan Max Wohlberg gave him a gracious introduction. His concluding remarks can serve as a fitting introduction to this evening's concert, as well.

... The name of Israel Alter was known to us when he was still in Hanover. He had combined within himself the learning of the West, the scholarship of the East, the knowledge, the system of modern western European music and the inspiration and the warmth of Eastern Europe. He was what we call a musmakh in hazzanut.

"This glorious career he continued in Johannesburg and throughout the world as singer and as hazzan. And to me, even more important, as a man - a gentleman of the highest calibre. He represented a goal towards which all of us should strive. It is a pleasure and a privilege for me to present to you, my dear colleagues, a highly revered and beloved individual. I now call upon my dear colleague, Israel Alter to speak to us."

Samuel Rosenbaum

TUESDAY MORNING, APRIL 29, 1980

33rd ANNUAL MEETING

Presiding: Hazzan Morton Shames

Hazzan Shames:

It is my pleasure to welcome you to our convention. I trust that you are enjoying yourself and that it is living up to your expectations.

The first order of business is a very pleasant task for me: To distribute the commissions to our men who have earned them. To those men, as I call your name, please come forward. Joseph Frankel, Edwin Gerber, Morris Markowitz, Tibor Moses, Maurice Neu, Sam Pessaroff, Israel Rosen, Robert S. Scherr, Josef A. Schroeder, George Wald, Richard Wolberg, Gregory Yaroslow. We congratulate you.

A very distinguished colleague, from California, is in our midst, and we have a special task to perform this morning in his honor. I would like to ask Sam to do that.

Hazzan Samuel Rosenbaum:

I am delighted, to have been informed some time ago, that a very revered and distinguished colleague, Hazzan Carl Urstein, was hoping to complete 50 years in the cantorate, and also to celebrate his 75th birthday at the beginning of this month. Thanks to the interest of his successor, Joseph Gole, we learned of this and sent a letter of congratulations, which was read on that special weekend dedicated to Hazzan Urstein's double anniversary. To celebrate his long years of service, Hazzan Urstein decided that he would not let his art die with him but rather would begin the job of creating textbooks and collections of music that he himself had accumulated and used, composed and arranged over all the years, so that he will leave us, iber hundert un tzvantzik, a cultural, a religious heritage. Not only the remembrance of a name, as important as that may be, but a token of his life's work.

We are delighted that he and his wife are here with us. I would like to ask Joe Gole if he would escort Hazzan Urstein here so that we can present him with a certificate of Life Membership, in recognition of our love and respect and admiration. Hazzan Urstein.

Hazzan Urstein:

I am physically moved for this deed and act of friendship. Spiritually, I want to express, my dear wife, my appreciation and thankfulness, to God Almighty by pronouncing the she-heheyanu: Baruh ata adonai eloheynu meleh ha-olam sheheheyanu v'kimanu vehiqianu lazman hazeh. Amen.

Our simha and gratitude is kapul in that I am privileged to be honored and able to share our joy with so many of our colleagues. I am, however, completely in the dark as to the reason why I was chosen for this tribute. Is it really for my having reached the hoary age of three score and ten years and five years? Is it really for my 50 years in the cantorate and my survival? Or is it for the recent publication, as our dear friend Sam Rosenbaum said, of the three volumes of liturgical compositions now on its way to the best sellers' category, (fun mein moyl in Gott's oyr'n)? To me this gracious act on the part of the Cantors Assembly shall ever be cherished as a gesture emanating from the depths of your hearts. Ana, Av haracha man, hazikeyni v'odedeyni l'malot et r'zoni r'zonha, I shall strive to fulfill this my prayer. Thank you very much.

Hazzan Morton Shames:

We continue now with the report of the Nominations Committee. I call on its chairman, Hazzan Kurt Silbermann.

Hazzan Kurt Silbermann:

I would like to thank my committee, Henry Rosenbloom, Louis Klein, Chaim Najman, Israel, Israel Tabatsky for assisting me in making the following choices: For the next year, Morton Shames, President; Vice-President, Abraham Shapiro; Secretary, Saul Hammerman; Treasurer, Ivan Perlman; Executive Vice President, Samuel Rosenbaum.

For 3-year terms on the Executive Council: Shabtai Ackerman, Ben Belfer, Gerald Hanig, Melvin Luterman, Abraham Mizrahi, Maurice Neu, David Tilman,

According to our By-Laws, no nominations can be made from the floor. No nominating petitions have been received. Therefore, I would like to instruct our secretary to cast a single ballot to elect the entire slate. All in favor, say Aye. All opposed? There being unanimous consent I declare these officers and Executive Council members elected.

Hazzan Samuel Rosenbaum:

It is my great pleasure to introduce to you our President, who has proven to be, as we had hoped and had every reason to believe he would be, a unique, and different kind of president. Each president we have known has been his own man and his own kind of president and, as you can see in the Proceedings, in the records and in the correspondence of the Assembly, they have carved their own paths. Morty has carved a marvelous path between erudition, gentleness, sweetness, concern for the individual hazzan and an overwhelming love for hazzanut. It's been a pleasure working with him and I am pleased to present him to you now.

Hazzan Morton Shames:

Dear colleagues, wives, families of my colleagues. It seems almost impossible that the first year of my presidency is almost behind me; a time in my life to which I had anticipated and looked forward to, and for which I had worked, is quickly passing by. I am at one time saddened and at the same time fulfilled. For it is a reality of life that nothing is forever. Each one of us who has served as president, I am sure, has accepted the honor with humility and a great sense of challenge; a challenge at many different levels.

I realized that when I accepted the presidency I could not change nor would I want to change an already magnificently functioning organization. My main work, then, was to enhance and to broaden, and to add an extra dimension of some quality, which I might have, in order to contribute something to you through which we might be helped in our work. It has been a year crowded with activity and creativity. I am constantly amazed at the response I receive for everything that happened, good and bad. I am more than happy to accept that responsibility. As a leader that is my job, to accept.

Starting at the very beginning of the year we realized that something was not quite right in our placement procedures. Even though we had the help of very dedicated men who were functioning well in the Placement Committee, it was apparent that an area so important as that which provides a livelihood must constantly be re-evaluated, improved and studied. It is important, not only for the men, but we realized that congregations needed to be more fully aware of what was involved and what their commitment was in choosing a hazzan.

our new procedure, developed under a group of hard working devoted men, with Kurt Silbermann as chairman, has endeavored to make the prospects and trials of securing a position less painful. At a time when one has to seek employment, we, of necessity, must make that time more bearable and in effect, we must counsel and protect the hazzan from being further burdened. I hope the plan succeeded. We may still have a long way to go. In a way, the way we deal with congregations is a key as to whether there is a future in the cantorate.

Over the year we began to plan for this convention. Hours and hours of discussion, selecting and choosing, of discussing and communicating. A convention chairman was chosen and we realized wherein we were fortunate to have a hard-working colleague, such as our own sweet Harry Weinberg to be convention chairman. I am indebted to him for his hard work. I must also express our gratitude to Hazzan Sol Mendelson for his devotion in helping to formulate many of the beautiful sessions and his work in behalf of this convention, as it was last year, is only to be praised and admired.

I am thankful to the Management Committee. That thankless, difficult task which is being handled so beautifully and quietly under the direction of Allen Edwards and Irving Kischel.

At the time that I write this report, I do not know as yet how you will respond to the dues increase. I hope it will be favorable. I feel personally responsible for the formula. I must tell you that the decision did not come about easily nor was it made without careful consideration. We are a large and influential organization. Each one of us feels a sense of importance in being a member of the world's largest group of hazzanim. We are proud and quick to announce that affiliation to our friends and to our congregants. We must also feel a financial commitment to that organization. Once again, your money is carefully protected and used only to enhance your position and that of the Cantors Assembly. Wherever money can be saved, it is saved.

At the beginning of the year we realized we might be able to manage on less Executive Council meetings and to keep all Council members informed by phone or mail. It has worked out exceedingly well and we have been able to save quite a good deal by eliminating that one meeting. Similar measures have been taken and will be taken. Nevertheless, as you know, it costs more and more to buy less and less in

our supermarkets, so too, is it increasingly more costly to operate our office. Once again, Moe Silverman, whom we will be honoring this evening, has worked extremely hard, as he always does, in Development.

Once again this year, we met with the student body of the Cantors Institute and what is even more important was the fact that we were able to have some input into the operating and standards of the school which we felt needed some re-examination. It was an important step forward that a student who failed to meet graduation requirements was prevented from graduating because of the influence and pressure which Sam and your officers exerted. More and more do we realize that only through continued particularism can hazzanut and hazzanim survive.

This year was enriched for me by the many invitations I received to be present and to participate in conferences and functions. Hopefully, my trip together with Sam to various regions fulfilled some needs of men who feel some sense of isolation from convention to convention. It has brought our men closer together. I was honored by many colleagues who invited me to speak on their behalf at special occasions at which their synagogues honored them. In all cases, where my own duties as hazzan permitted it, was I delighted to attend, to participate, to speak or to sing so that their simha might be more meaningful and to let our men realize that we share and we rejoice with them in their times of accomplishment. Through my periodic communication with you by mail, I have tried to keep you informed of all of these functions to give a sense of belonging, a sense of mishpacha, a sense of caring. I've tried to make you feel an integral part of our movement and our activities and to invite your participation by suggestion. I'd like to thank various men for their comments and those who wrote to me expressing their thankfulness for my letters.

We have made, as you have heard, an appreciable step forward, in strengthening ties with our colleagues in the American Conference of Cantors. There is much possible benefit to both of us in the future from strengthening this relationship.

And so I conclude my first year, but not until I thank my officers and all who have been so very close to me. They are men of whom we may be justly proud.

Above all, how does one thank a Sam Rosenbaum? We are honoring him this year for 20 years of service to us. I

will be adding my few words of tribute to him at that time. However, it is important, really it is imperative, for us at this annual business meeting to note what he truly means to us. One is constantly amazed by his insight, by his talent, by his energy and wisdom. I daresay the cantorate is today what it is because of Sam Rosenbaum. He is probably a part-time employee who performs a three-man job. He is a true friend to all of us, and he represents the highest in quality and achievement in our profession.

I look forward to next year. What I might have failed to do, or perhaps overlooked, I can remedy during that time. Once again, I thank you for the honor and privilege I have serving as your president. Thank you.

REPORT OF THE MIDWEST REGION

The Midwest Region of the Cantors Assembly is one of the most active in this country. Under the Presidency of Hazzan Shlomo Shuster and the active participation of all members, regular monthly meetings are held at different locations in the Chicago area. Our attendances are usually excellent, even during the winter months. Local issues are, of course, of prime concern to all our members and many problems are discussed.

As a Cantor of the Chicago area is now heading the Music Department of the Chicago Board of Education, our contribution in the field of Jewish Music is our particular concern. We monitor reports concerning the planning and execution of all music programs in Day and Afternoon Schools, and also act in communicating our views in their curricular activities.

Wider national issues also take their rightful place as they arise, and decisions by the Executive Body and Council in New York are analysed, and our views transmitted through our representatives at their meetings.

Assistance in planning music programs for our members is regularly given. Study sessions have been introduced, and the atmosphere is one of great dedication to our profession as Hazzanim.

Our Spring Seminar in May this year will feature the internationally known Opera Singer and Musicologist Mr. Marco Rothmuller, whom we have engaged to speak on Jewish Cantorial Music in the 20th Century, as well as Ernest Bloch whose birth Centenary fell this year, and whose Sacred Service for Saturday morning for Cantor and Choir, Mr. Rothmuller was the first to record. We have also asked Mr. Rothmuller to touch on the subject of vocal technique; an item which is in great demand by our members.

The Midwest Region is particularly honored to record this year, the 40th Anniversary as Hazzan of the Anshe Emet Synagogue of our dear colleague Hazzan Moses Silverman. His contribution both as President of the Cantors Assembly and of the Midwest Region, has been invaluable nationally and regionally. Long may he continue to lend his expertise in the field of hazzanut to us all.

In the coming year we are looking forward to fostering still further the cause of hazzanut in the Midwest Region,

and its contribution to Jewish Culture in general, and therefore enhance our stature in a positive way within the Jewish Community of the united States.

Of course it **must** be added, that as with every institution these days, our financial position is not a particularly rosy one, and all our efforts **must** therefore be strictly tailored to the inflationary times we live in.

Respectfully submitted,

Henry H. Danziger, Secretary

REPORT OF THE TRI-STATE REGION

The Tri-State Region met on October 23, 1979 at Temple Israel in Toledo, Ohio.

Although only eight members were in attendance, the meeting was extremely informative. Hazzan Elliot Portner gave a full report on the National Meeting held in New York on October 16, 1979,

The Tri-State Region welcomes two new colleagues... Hazzan Israel Barzak to Beth Israel in Toledo and Hazzan Chaim Najman to Shaarey Tzedek in Southfield. We also welcomed Cantor Kenneth Koransky to Temple On The Heights in Cleveland Heights. Hazzan Robert Shapiro was wished well in his new position in Omaha.

Hazzan Simon Bermanis was wished a hearty "Mazel Tov" upon achieving 35 years with his congregation in Detroit, and Hazzan Bruce Wetzler was to be honored by his congregation in Lansing at a testimonial dinner for 20 years of service.

Concerts in the region for 1979-80 included "Beth Am In Concert" at which Hazzan Martin Leubitz featured predecessors from Beth Am, and the gala Cantorial Concert at Temple On The Heights hosted by Hazzan Saul Meisels, featuring 15 hazzanim from across the country on the occasion of his retirement.

Congregation Beth Am in Cleveland Heights is planning its 5th Annual Beth Am In Concert featuring the Brothers Zim in April.

The Tri-State Region is looking forward to a more active schedule in the coming year, including a concert and dinner meetings.

Respectfully submitted,

Martin R. Leubitz, Vice-
Chairman
Elliot Portner, Chairman

REPORT OF THE CONNECTICUT REGION

Our region consists of nine members of the Cantors Assembly and some prospective members. We have welcomed Hazzanim Steven Stein of Norwich and Joshua Konigsberg of Greenwich to our group this year.

We have had three meetings. At the home of the Koret's in October, we decided to add more substance to our programs and also to include an exchange of music among our colleagues at each meeting. Dr. Irving Pinsky of Beth El in Waterbury was congratulated for his long and valued service of thirty-two years as Cantor and Educational Director. He was presented with a trip to Israel by his congregation upon his retirement as Principal.

In December, our meeting took place at the home of the past president Irving Sobel. The New Haven Hebrew Chorale presented a program of Jewish music following our own musical interchange.

In February, at the home of the Tabatskys, two psychologists conducted a workshop on Assertiveness Training. Our next meeting will be at the usual final meeting place, the home of Sid and Sandy Rabinowitz, in June. Sid will be honored by his congregation in Stamford on June 7th, for ten years of service.

We have always had a fine rapport and sociability among our colleagues and wives which is extended at each meeting. Special note was given to the wedding anniversaries this year of Arthur and Bea Koret (40 years) and Sid and Millie Keiser (25 years).

Respectfully submitted,

Israel Tabatsky, Chairman

REPORT OF THE ONTARIO REGION

The Ontario Region, represents the members of the Cantors Assembly from the cities of Toronto and Hamilton, Ontario and meet regularly to conduct the business of matters affecting the Cantors Assembly, Cantors Institute, and the Conservative Movement.

We have established the Toronto Cantorial Trust Fund which is a tax deductible mechanism by which we can carry on fund raising activities. This past year we had two cantorial concerts which yielded a gross of over \$24,000.00 and the following allocations were made: Cantors Assembly; Scholarships to cantorial students from Toronto; We provided special Jewish music programming to the outlying communities; Monthly programs at the Baycrest Centre (senior citizens home); We have further enhanced the Jewish music section of the Board of Jewish Education through the purchase of cantorial tapes, records, music, etc.: Publication of special cantorial selections; We are presently involved in establishing a Jewish music room which will become a permanent part of the Jewish Public Library and which will contain a complete collection of Jewish music for our colleagues and the community at large.

Public Relations Campaign: With the cooperation of the staff of the Canadian Jewish News (Canada's largest Anglo-Jewish newspaper) an elaborate 3-part series on the cantorate in Toronto appeared during this last year.

Monthly Meetings: Each business meeting includes a practical workshop presented by either one of our talented colleagues or an invited guest, new music is reviewed and copies distributed to all.

Internal Discipline: We maintain a close contact with each of our colleagues with regard to: Our ethical conduct as well as our public image; We encourage congregations to turn to us for guidance with regard to directing them to the Joint Placement Commission to obtain suitable candidates for a position opening. We also make ourselves available to act as a third party in the event of any internal problems regarding one of our members and the synagogue: We maintain an updated file of information, supplied by each cantor on a voluntary basis, as to salary and fringe benefits in order to provide any one of us with updated information at a time when we negotiate renewal of contracts.

We maintain a personal contact with the Ezra and Kadima schools (the only school for Jewish retarded children in Toronto). We are instrumental in contributing the major fund raising force to that school.

We are presently planning a tribute dinner evening to our colleague, Cantor Joseph Cooper, for 25 years of service to the Beth Tzedec Congregation.

We maintain a liaison with the local rabbinate in order to discuss mutual problems. The latest matter being the improvement of services of the clergy at funerals which encourages both rabbi and cantor to officiate at all funerals both in and out of the synagogue.

A special meeting with Cantor Samuel Rosenbaum, our revered Executive Vice president, who spent an entire day with us discussing matters affecting our region and our profession. We are truly blessed to have a colleague of this calibre in our midst.

The Cantorial Association has two representatives in the Canadian Jewish Congress as a sign of recognition of our association.

The above gives a summary of some of the activities of the past year. As Chairman, I remain in close contact with Cantor Harold Klein, who serves as the Chairman of the Toronto Cantorial Trust Fund, and Cantor Louis Danto, who is the President of the Toronto Council of Chazzanim.

Respectfully submitted,

A. Eliezer Kirshblum,
chairman

REPORT OF THE NEW JERSEY REGION

This past year the New Jersey Region has continued its emphasis on presenting concerts of Jewish music to raise funds for the Cantors Assembly. There are 28 Assembly members in our area, of whom 17 have participated. In addition, a number of non-members regularly join with us in our rehearsals and concerts.

As regional Chairman I have made an effort to see that the name of the Cantors Assembly be placed prominently in the affairs of the New Jersey Region of the United Synagogue of America, thus insuring that Conservative congregations in our area be aware of our existence and respectful of our activities. As such, I have attended regional board meetings and dinners of the United Synagogue's New Jersey Region, making brief but significant announcements and comments when appropriate. In addition, along with the names of dozens of other Jewish organizations, on the letterhead of the Jewish Festival of the Arts, an annual affair held at the Garden State Arts Center.

These discreet and selected appearances have helped to make many congregations in this large Jewish community aware of our New Jersey Cantors Concert Ensemble, and have begun to generate numerous requests for concerts. On December 16, 1979 we presented a concert at Oheb Shalom in South Orange, hosted by our colleague, Henry R. Rosenblum. That concert resulted in \$1,275.00 for the Cantors Assembly. On March 9, 1980 we helped to honor our colleague, Max Rubin, Secretary of the New Jersey Region, for his eighteen years of service to the Fair Lawn Jewish Center; at that time we, ourselves, were honored by the presence of our national President, Morton Shames. The concert in Fair Lawn yielded \$1,105.00 for the Assembly. At this writing we are about to give a third concert at Neve Shalom in Metuchen, hosted by our colleague, Mordecai M. Goldstein, and a fourth concert in Scotch Plains. Our Ensemble already has two concerts lined up for the coming fall season.

A side benefit of the concerts we present is the close friendships which have developed among our colleagues, as we rehearse and have lunch together about twice a month. We are fortunate that the large number of hazzanim living in relatively close proximity to one another gives us an opportunity not feasible in other parts of the country. At the same time we feel happy to be able to meet our annual assessment to the Cantors Assembly. Perhaps best of all, we are doing our part to bring live synagogue music to the

Jewish communities in New Jersey, and that is, after all,
our most important reason to exist.

We invite all of our colleagues to join us in the
coming year.

Respectfully submitted,

Daniel Green, Chairman

REPORT OF THE PHILADELPHIA REGION

The Philadelphia Region of the Cantors Assembly is completing a very productive year. The region was led by David F. Tilman, Chairman and Music Director, Alan Edwards, Samuel Lavitsky, Vice Chairmen, Harry Weinberg, Treasurer, Irving Grossman, Corresponding and Recording Secretary.

Our choral ensemble, conducted by Professor Shalom Altman of Gratz College and David Tilman, met every Tuesday for rehearsal and lunch. The ensemble consisted of thirteen men. We welcomed Mark Spindler of Trenton, New Jersey as our newest member. The ensemble participated in two exciting concerts. On March 16th, we sang in the Cantor's Concert of Beth Shalom of Haddon Heights, New Jersey, where we were the guests of Sam Lavitsky. On March 23rd, we participated in a gala concert in celebration of the thirty-fifth anniversary of Isaac Wall at Har Zion Temple of Penn Valley.

On February 19th, the noted musicologist and music educator, Dr. Judith Eisenstein, spoke to us on the topic, "What Price Participation."

Many of our colleagues presented meaningful programs within their own congregations, including:

The Hannukah Zimriyah - sponsored jointly by David Tilman, of Beth Shalom, Charles Davidson of Adath Jeshurun, and the Cantors Institute Ensemble from the Cantors Institute.

David Kusevitsky in Concert - presented by Daniel Gildar of Shaar Hashamayim.

The Trial of Anotale Scharansky a premiere of a new work by Charles Davidson and Sam Rosenbaum, presented by Adath Jeshurun.

The Bloch Sacred Service - presented by Sheldon Levin of Beth Am Israel Congregation.

The Music of Max Helfman, presented by David Tilman and the Cheltenham High School Concert Choir at Beth Shalom,

The Philadelphia Region takes great pride in the accomplishments of its members, and we are proud of our role within the Jewish community of the Delaware Valley.

Respectfully submitted,
David F. Tilman, Chairman

REPORT OF THE WEST COAST REGION

We had a very exciting year. In January, we had our Mid-Winter Conference. We presented to the members of our Cantors Assembly and those in our community an all-day seminar with our scholar-in-residence, Max Janowski. This was made possible by a subvention from our National organization. Hazzan Nathan Lam prepared packets of Max Janowski's music, along with catalogues and leaflets of the music available through our Assembly. The day before our all-day seminar, we had the opportunity of being with our President, Hazzan Morton Shames, and our Executive Vice-President, **Hazzan** Samuel Rosenbaum. Our discussions focused in on the important issues confronting all of us. They proved to be stimulating and enlightening, and were reflective of the concern and dedication of all those who participated. The involvement of our President and Executive Vice-President over the two-day Mid-Winter Conference has proven to be a very important link for those of us who comprise the West Coast Region.

The first evening of our Conference consisted of our installation-reception, at which time the following officers were installed: Hazzan Joseph Gole, Chairman; Hazzan Nathan Lam, Vice-Chairman; Hazzan Yehuda Keller, Secretary; Hazzan Philip Modell, Treasurer.

The newest member of our Region, Hazzan Farid Dardashti, who is now serving Valley Beth Sholom in Encino, California, presented a program for all our colleagues and their wives, and our congregational presidents and their wives.

We are in the midst of planning a very exciting program for the remainder of this year. Please note the following outline as to our tentative schedule:

May 18th	A post-convention party for cantors and wives of our Region
June 19th	Music for the holidays: Chairman - Farid Dardashti
August 21st	Planning meeting for December Mid-Winter Conference
October 5th	Post High Holy Days Party for members and wives
November 20th	Vocal Seminar: Chairman - Nathan Lam

December 9th & 10th Mid-Winter Conference - Scholar-in-
Residence: Velvel Pasternak

Our Region is also proud to acknowledge that two of our members are celebrating their 50th year in the cantorate. Hazzan Emeritus Carl Urstein, of Sinai Temple, and Hazzan Samuel Kelemer of Temple Beth Am, who have both been of profound influence on our community and have served their congregations with distinction and merit, are now celebrating this auspicious event in our community. We extend to them our congratulations and Mazal Tov, as well as our appreciation and gratitude.

Respectfully submitted,

Joseph Gole, Chairman

REPORT OF THE NEW ENGLAND REGION

Members of the New England Region joined family and friends of our beloved colleague and past president of the Cantors Assembly, Hazzan Michal Hammerman, of blessed memory, for the unveiling of his memorial stone. The ceremony was conducted entirely by hazzanim of the Region.

Our main goal this year was a concerted effort to have the community at large recognize the value of the hazzan.

To accomplish this, all meetings involving Jewish community affairs were attended by officers of the Region. **Some** positive results have developed. A meeting with Funeral Directors was held discussing the importance of the participation of the hazzan at funerals and unveilings.

The Jewish Community Council of Greater Boston has invited hazzanim to prepare a program as part of "Boston Jubilee" to be held at the City Hall Plaza with complete media coverage.

On June 4th and 8th a Joint Concert with our Reform colleagues will be given in Boston and in Brockton, Massachusetts. Again, publicity and public relations will do much to honor the hazzan as vital to the life of the Jewish community.

Besides our regular meetings, we invited our President, Hazzan Morton Shames, to a Mid-Winter Conference. The topic "**Some** Problems - Possible Solutions." Our aim for next year is to be heard and seen in our calling as K'ky Kodesh.

Respectfully submitted,

Gerhard Gluck, Chairman

REPORT OF THE METROPOLITAN REGION

The Cantors Concert Ensemble of the Metropolitan Region was invited to participate in the dedication of Golda Meir Square, off Broadway between 39th and 40th Streets, in New York City. Mayor Edward Koch and numerous other dignitaries were on hand and applauded the singing of the Ensemble with great enthusiasm.

The Ensemble sang two Hanukkah concerts, one in Congregation Sons of Israel in Woodmere and the second at the Oakland Jewish Center in Bayside. The comraderie of our colleagues was best exemplified when all the members of the Ensemble agreed to sing a benefit concert for our colleague David J. Mann's synagogue, Temple Gates of Zion in Valley Stream, which was totally destroyed by fire last November. The concert was held in the Jewish Community Center of West Hempstead. We were glad to participate in the venture and hope that our efforts will help Temple Gates of Zion rebuild and restore their synagogue to its former beauty.

One or two concerts are planned for the spring. We hope that these will be financially successful so that the Metropolitan Region can help our Assembly ease some of its financial burdens.

Respectfully submitted,

Stuart M. Kanas, Chairman

REPORT OF THE EXECUTIVE VICE PRESIDENT:

Hazzan Samuel Rosenbaum

My dear colleagues:

The opening of a new decade carries with it, along with its promise of continuity, special overtones of purpose and determination, an aura of seriousness that the start of a single new year does not. There is something about beginning a new decade, that gives one pause. You find yourself compelled to look ahead further down the road than ordinarily, and to give thought about how you hope to use those ten years that stretch before you. Ten years call for a real sense of perspective, for long-range assessment and planning.

For us of the Cantors Assembly the opening of this new decade has added significance. By the classic definition, this, our 33rd year, brings to a close our first generation and begins a second. You don't need an expensive or extensive survey to verify that. The facts speak for themselves: One-third of our membership is now retired; 75 colleagues who were on hand in 1947 are no longer with us.

Ready or not, 1980 will be a critical year. For the older, founding generation, it will be a time for accelerating the pace at which we shall relinquish the burdens and responsibilities of leadership. For the next generation, the men in their 30's and 40's, it is a time when they will need to commit themselves more deeply to assuming these burdens and responsibilities.

The founding generation has accomplished much of which it can be proud. I would hope that we would not need to recapitulate here the battles fought and won, the distance we have travelled since 1947. Although it would not be surprising if there are those who do not know and cannot evaluate those achievements.

It is a fact of life. The son who inherits his father's business, even though he may be thoroughly trained in it and applies himself diligently, can never really know what his father went through in building that business from scratch. The young union member, try as he may, will never really feel the sense of accomplishment of the older member who fought and bled to improve conditions and wages, social progress which the younger generation now takes for granted.

There is a danger here which **we must** avoid at all costs. The danger is complacency. Complacency with regard to benefits already fought out and won; status already negotiated and established. A young hazzan entering the profession today can be easily misled into thinking that these things were always so, that they were bequeathed from Sinai. That would be a fatal error.

The standards, the benefits, the status achieved by one generation must be reaffirmed by the next. But first, that second generation hazzan must understand those goals and accept them for himself as being important and operative in his own career. Only then can he go on to convince lay leadership, not only by his negotiating skills, but by the way he carries himself that it is in their best interests to recognize them and accept them, too.

If this seems obvious to you, good. But I am afraid that not every young worker or professional understands this.

Anyone who is at all acquainted with the realities of organized labor today will be familiar with this problem. There are always, as there are today, those who are ready to take back hard won gains of an earlier generation when the new boy comes on the block. We do not see it so much in the major unions: auto, steel, trucking, because they are well organized and experienced and have nurtured and maintained strong continuing leadership, even after the founding giants passed from the scene.

But the smaller unions, in textiles, for instance, are finding that employers are not only anxious to reduce already won labor gains, but are actually employing union-busting advisers to counsel them on how to go about it legally, while trying to convince workers that they will be better off placing their trust in the beneficence of the company than in some "radical organizers from New York."

No, we are not a union, but the analogy is accurate.

I am already hearing from colleagues who report attempts by their lay leaders to require that they account for the time they "spend on the job." To all intents and purposes, to punch a clock. Others are finding themselves squeezed out of long held positions on one pretext or another, freeing the congregation to engage a part-time hazzan. A part-time hazzan is not a klei kodesh; he is nothing more than a mechanic who comes in at specific,

limited times to perform his special function and then disappears for the rest of the week

This is not only a question of finances, not only a case where a part-time hazzan might only earn one half of a full time salary, but it is a serious blow to our professionalism.

One of our basic founding principles is that we are a body of hazzanim devoting all our time, all our talent, to serving the broad liturgical, musical, pastoral and educational needs of a congregation -- serving full time and earning a full time salary. The Assembly came into being to abolish the whole concept of a once-a-month performer, who came in on Shabbes m'vorchim and the rest of the month did whatever he could to support himself and his family. It was the Cantors Assembly who introduced the concept and made it stick so that even the federal government understands and accepts it. We introduced the idea that we are klei kodesh, not part-time technicians. That we possess a wide variety of skills which entitle us to be recognized as clergymen and as appropriate co-workers with the rabbi. A part-time hazzan becomes a face-less, unknown, disenfranchised non-person who touches the lives of his congregants only if and when they come to Sabbath services. A part-time employee needs no retirement benefits, no major-medical protection, no Blue-Cross coverage.

If I seem to be belaboring this point, I think you should know that only during these last three months, we have had requests from several young hazzanim for part-time placements, because they had goals other than hazzanut on their personal agendas, and did not understand why we did not want to provide them with such placement recommendations.

This is not why we established a Cantors Assembly why we founded a Cantors Institute.

If the older generation has failed, it is not in the achievement of goals, but rather that in the pursuit of those goals we have not had the foresight or the time to instill in our younger members the sense of the history of our organization. Maybe it is a fault that can never be avoided. Maybe fathers tend to overprotect their sons: maybe the sons, in their youthful zeal, simply will not pay attention to the past, and insist on learning old lessons all over again on their own.

Whatever the reality is, this is not the time to fix blame. As we move into the Assembly's second generation, now is the time to prepare for the future with a proper combination of looking back and looking ahead.

I would propose to you a plan for confronting the 80's. I ask you to listen to it fairly, carefully and realistically, no matter what your age. It is not the only option we have, but it is a realistic option. Carefully followed through, it can give us a new generation of leaders, a new generation of better informed men in the ranks and a new generation of more competent and confident hazzanim.

Each year when we plan our conventions, we never fail to hear the suggestion that in addition to any other programs we may plan, we must allow time for our men to speak out; we must save time for discussion.

And if you go through the annual proceedings you find that there is a great deal of comment from the floor. Not only from the men, but often from their wives, as well. And yet, after reading through the discussions of convention after convention, you cannot help but get the feeling that these discussions are not particularly productive or constructive. The comments are, for the most part, highly emotional, usually filled with overtones of personal pain. More times than not, they become litanies of indignities, insults, degradations suffered by the speaker. There is much rhetoric, bravura language and emotionalism: much heat but little light.

On the other hand, your officers and I have found that when we visit a region, as we did recently in Los Angeles and in Toronto, where care and attention have been given to preparing for a day of "talking-it-over," where problems have been identified beforehand, and when the men have had some time to think about them and about possible ways of dealing with them, we have come away from such discussions with much more positive reactions and hopeful ideas than we have ever gotten from the wide-ranging, large group discussions at conventions.

No, I am not suggesting that we ban discussions at conventions. Whether they produce ideas or not, they offer opportunities for expressing emotions in the presence of colleagues and that has, at least a therapeutic value.

I propose to you that we broaden the base of our decision-making process. What I am suggesting is that each region undertake to set up one or more one-day, or two-day

conferences to be attended faithfully by region members only and by all or some officers of the Assembly. That the agenda be carefully prepared in advance to cover a reasonable number of major problems and business items. In such a small group, discussion will be easier, more carefully thought through and more productive.

If the current economic crisis dictates cutting down on expensive Executive Council meetings then maybe we can make a virtue out of a necessity. It is much cheaper, and much more useful to bring a few officers to a region than to bring some 30 or more men from across the country to New York.

In addition, it will bring the business of the Assembly and an opportunity for input right out to the grass roots, to the doorsteps of the people most concerned.

After each region has scheduled and held such conferences, we can then bring the results of our deliberations to the semi-annual Executive Council meetings or to next year's convention, where certain courses of action can be discussed and voted upon. Such a convention would indeed be different, action-directed, practical and productive, even if it means sacrificing some of the convention features which have become traditional.

Discussions at such a convention, or at such Executive Council meetings would not be random, spur of the moment talk, but rather a consideration of subjects already talked through at the earlier regional conferences.

One added advantage could accrue to us, as well.

I talked about the need for new leadership. There are some 8 or 10 major problems which I believe you will agree face us in the next ten years. If a regional conference of the kind I am proposing is to be successful, each region would assign one or two members to research and to lead the discussion in one particular problem.

Here would be an opportunity for those younger men in the Assembly who are anxious to be of service and to assume positions of leadership to demonstrate their ability to organize, to communicate as well as to broaden their understanding of the realities of our profession.

In a less formal, but in much the same way, the early problems of the Cantors Assembly brought out the special and unique organizational talents of the men who now lead

the Assembly. Somehow, the men who became leaders were attracted, each to some special area of concern: one to publication, another to placement, a third to administration, etc.

So much for the process.

Let me now turn to some eight to ten situations, I don't want to call them problems because they are not universal and they do not exist to the same degree in the life of each member of the Assembly, situations which will occupy our attention in the decade ahead. I will not attempt now to elaborate on these situations or even to analyze them or to suggest courses of action. That would be much too time-consuming at this point and would defeat the very point I am trying to make. I will, however, state them as briefly and as succinctly as I can because I believe this knowledge should be in the hands of our membership as we move on into the 80's. These situations must be dealt with using the best wisdom we can muster. We are all professionals here and if there are some points raised which do not directly concern each of us, we certainly owe it to ourselves to be aware of them for we live in rapidly changing times.

1. What is the nature of the spiritual environment in which we function? Whom are we called upon to lead in prayer?

No less an authority than Dr. Gerson Cohen, Chancellor of the Seminary, writing in the Spring issue of the Women's League "Outlook" makes a number of telling comments on that subject in the course of a report on the recent controversy over the ordination of women. "Our Movement," he says, "is committed to halakha. At the same time our laity is not at all sure of what halakha is or how it develops. The effects of this ignorance are far reaching."

So we serve, if we accept Dr. Cohen's analysis, a movement composed of men and women who are illiterate and ignorant of the nature of the foundation on which the movement is founded, halakha.

"Second, ' he continues, "there is no identifiable Conservative Jewish lifestyle against which deviation from the norm might be measured and evaluated."

"Third, it is difficult, if not impossible, to ascertain how a change - like the ordination of women -

(here I might add other changes, such as a change in prayer practice) would effect the Conservative Movement as a whole."

After these painfully pessimistic observations, Dr. Cohen offers this hope for the future: "I hope we will devote our energies to the creation of a genuinely Conservative Jewish laity. This will be a constituency committed to divine revelation and to its observance, to enhancing the whole of Jewish tradition and to synthesizing it historically and theologically."

What Dr. Cohen seems to have discovered this past turbulent year he could have learned ten years ago when we first began to protest what was happening to halakha and to prayer tradition in our synagogues. Or better still, if he did not want to take our word for it, he could have learned the same thing simply by visiting a different synagogue in the Conservative Movement Sabbath after Sabbath and seeing for himself the growing decay and deterioration of the sanctity of the Conservative house of prayer. If we are to survive we must find ways and means of creating an informed and tradition-observing laity. This is not a task only for hazzanim, but it seems to me that it is in our own best interests that we take some initiative in the process.

2. Hazzanic Status

There is no doubt that the status of the hazzan in the contemporary Conservative synagogue has become enlarged and generally improved over what it was 30 years ago. In those days there was not even the concept of a hazzan rendering the kind of service that we render today. The talented man, the successful hazzan, today, has no problem in defining the area of his authority and his responsibility. But many younger men, many less talented, less experienced men are having a much more difficult time in establishing these parameters. More and more I hear of abuses of their position, of their authority and of their dignity.

Obviously, we have made some progress but the authority and the area of competence of the hazzan is not yet effectively established for every hazzan as these are for the rabbi. It does not matter whether the rabbi is a virtuoso rabbi or a brand new young rabbi fresh from the Seminary. Give him the title "rabbi" and everyone knows exactly what his authority and responsibilities are. It is time that our roles were similarly firmly established. I am not asking that we have equal authority or equal

responsibility. I am saying that it is high time that our role be defined; that whether we are brilliant hazzanim or even less than ordinary hazzanim, we should have allocated to us, and acknowledged by rabbi and layman alike, an area of authority and responsibility. We must have a place where we can stand and know that no one else in the congregation can stand in that place. We cannot be satisfied that many of the Assembly's hazzanim already have this prestige, because until it becomes universal no one can be secure. No one can function properly without the knowledge that in this area of competence he has the final say.

3. There is need to improve hazzan-congregation relationships: Particularly in the last 3, 4 years, and especially with the excuses that our economic crisis gives congregations, there has been a marked deterioration in the way hazzanim are treated. There needs to be an up-grading in working conditions, salaries, tenure and severance. Disputes in these areas should not need to be fought out individually. The standards which the United Synagogue Committee on Standards enunciates so beautifully, and which are acceptable to us, are not acceptable to many congregations. If they do give tacit approval to them when the hazzan is engaged, they always repudiate them when a dispute arises.

4. As the leadership of congregations comes more and more into the hands of young non-synagogue business people and executives, the Jewish neshome which used to play such a decisive role in the negotiations between the old baalebatim and the klei kodesh disappears. Our colleagues need to be better prepared with legal advice and protection. It may be that in the next few years we may have to offer legal counsel to our members on an individual basis. up to this point, the attorney of the Assembly has been engaged generally in what we would call "class action" suits. That is, actions in which we seek to establish certain positions of the entire cantorate vis-a-vis the government. When an individual man finds himself in difficulty with his congregation, if he asks for it, our attorney, at my request, will counsel the personal attorney of the hazzan. I have a feeling that more will be needed in the future, and that attorneys of the Assembly may have to deal directly with congregations in behalf of the members of the Assembly.

5. The time is coming when we will have to be more aggressive in placement. We have reached the point where we must refuse to serve congregations who offer sub-standard salaries. Unfortunately, this is not a matter of merely passing a regulation. This will mean that hazzanim will

have to be loyal to these regulations and will have to refrain from being tempted by congregations with under the table offers. Hazzanim will have to abide by the regulations that we will propose for their benefit. Similarly, we will need to maintain a firm policy, which up to this point we do not maintain, not to serve congregations who advertise, who turn to agents, or who deal with anyone except the Joint Placement Commission.

6. We are facing a whole new situation with our retired members.

As indicated before, almost 100 of our members are retired. In the early days when we dreamed about retirement, we imagined that our retired members, at 65, would pick up their pension money and would fade quietly into the sunset of their lives. The pattern for retirees today is entirely different. The great majority of our colleagues who retire flock to Florida. There, for economic as well as psychological reasons, they find that they want to go back to work on a limited scale. Not being subject to any placement discipline there is a great deal of private bargaining back and forth with condominium synagogues, store front synagogues and other makeshift minyonic who are looking for part-time hazzanim.

Not only is this undignified and unfair to the retired men themselves, but it reflects badly on positions and careers of active men who serve permanent congregations in this area. If it becomes the common practice to deal with individual hazzanim for condominium jobs, it will soon spill over into the regular full time jobs and discipline will go out the window. And when discipline goes out the window, each hazzan will be at the mercy of his individual employer.

We have heard cries from men whom we respect that there is great promise in the future growth of these small Florida congregations, and, therefore, money should be invested in opening a placement office there to supervise placement of hazzanim in these small makeshift congregations, not only to serve the retirees but to get a foot in the door for the future. I propose to you that there is no real future in a condominium synagogue. The men who organize these synagogues are also retired men. Their life expectancy, or their interest in synagogue participation must be short-lived, just as the job expectancy of the retired hazzan must be short-lived.

When the men who organize the condominium synagogue pass from the scene their children will feel no sense of responsibility to continue to support this house of worship. They will have had almost no contact with it. They will feel no loyalty to it and unless a new generation of condominium organizers will take over after the founders pass away, the condominium synagogues will surely die out.

As you can see, this is a complicated question. It is also obvious that we cannot wash our hands of our retired members, primarily because they basically refuse to be completely retired. So there is a great deal of research, thinking, decision-making ahead for us on the subject of how to deal with all the problems created by a large body of retired but part-time functioning members.

7. More and more industries are becoming involved in helping their employees prepare for retirement. They offer seminars, counselling, etc. to men, beginning as long as five years before their contemplated retirement date, on the psychological, economical, fiscal and emotional problems of retirement. This is an area where we, too, are concerned and should begin to provide some service.

8. In difficult times, relationships which are not very strong are tested to their limit. All klei kodesh are finding these to be difficult days. Some have it a little bit easier than others, but all are living with new and very real tensions. As a result we find an increase in conflicts between rabbi and cantor. Some attempts to work out better rabbi-cantor relationships must be considered as an important item on our agenda for the 80's.

9. We are living in a time of social upheaval: uneducated laity, no identifiable Conservative life-style, constant changes in tradition and worship patterns, the emerging status of women -in the congregation, in the rabbinate, in the cantorate, a deterioration in the sanctity of the siddur, and its resulting chaos in the worship service, economic crisis and the lure of part-time jobs and other professions make the task of remaining a hazzan even more difficult than it has been in the last thirty years. Men are seriously questioning the wisdom of remaining in a profession that is so rocked by difficulties, and our future leadership will have to be very skillful to chart a course both for the Assembly and for the individual members in the years ahead.

I am certain that if one gave it even more thought than I have, many more items could be added to this list,

but I think there is more than enough on this agenda to keep young and old leadership active and interested and working.

It is easy to become dismayed and to allow ourselves to become depressed.

In such times I am reminded of the guide who took a small party of us up Mt. Sinai the last time I visited Israel. I knew that in all probability the next time I went to Israel, Sinai would no longer be in Israeli hands. If I could, I owed it to myself to visit that place at least once. I found that as I moved up the mountain top, with many pauses and many rest periods that it seemed that we were not making any progress at all. I remember particularly vividly the advice of our guide. He advised us to turn back for a look every now and then, and not only to look to the great heights that still lay ahead, yet to be climbed. "Turn around and see how far you have come," he said, "and you will realize that the road ahead is not impossible and that you will surely get to the top."

I urge you, my colleagues: it is important to keep your eye on where you are going, but when times are difficult and progress seems slow, it is also important and healthy and realistic to look back and to see how far we have come. In all honesty, we must say that we have already travelled further than the distance we still need to go.

Let us not lose heart. Let us not give in to despair. We have already travelled further than we dared hope and dream thirty years ago.

TUESDAY, APRIL 29, 1980

PANEL DISCUSSION

"AMERICAN JUDAISM AT THE THRESHOLD OF THE EIGHTIES"

Some critical problems confronting the religious community

"HISTORIC PERSPECTIVE"

Professor Abraham J. Karp
Philip S. Bernstein Chair in American Jewish History,
University of Rochester

"STATISTICS AND WHAT THEY REVEAL"

Dr. Bruce Charnov
Former Vice President,
Yankelovich, Skelly and White

"THE JEWISH WOMAN CONFRONTS TRADITION AND CHANGE"

Dr. Gladys Rosen, Executive Director,
American Jewish Committee

"THE SYNAGOGUE OF THE 80's: WASTELAND OR GARDEN?"

Rabbi Seymour J. Cohen
Anshe Emet Synagogue, Chicago, Ill.

Moderator:
Hazzan Samuel Rosenbaum

Hazzan Rosenbaum:

We have invited four friends, colleagues, experts in the business of prophecy, and we are going to ask them to sit with us, and to look ahead into the future, perhaps by looking back, as I suggested and some by looking forward. And between all of us, we may get some ideas which will help us to confront life in the future.

Our first speaker is the Philip S. Bernstein Professor of Jewish Studies at the University of Rochester. He needs no introduction to any reasonably knowledgeable Jewish audience. He has been a leading rabbi of the Conservative movement, a member of the faculty of the Hebrew University, the Jewish Theological Seminary and of Dartmouth College. He has been the President, and has served a variety of committees of the American Jewish Historical Society, a

member of the Publications Committee of the Jewish Publications Society; a member of the Board of Directors of the National Foundation of Jewish Culture. He has been an honored and invited guest lecturer at a score of universities, cultural centers and historical society sessions. He has been the recipient of the American Jewish Historical Society's coveted Lee Friedman Medal, also of the Solomon Goldman award for Jewish cultural creativity and was, last year, a Visiting Scholar at the Oxford Center for Post-Graduate Jewish Studies at Oxford University.

A graduate of the Teachers Institute of the Yeshiva, he has a B.A. from Yeshiva University. He was ordained with merit by the Jewish Theological Seminary of America and received from them two honorary degrees. He has written no less than 12 books, over three dozen learned articles and a baker's dozen pamphlets. He has been my colleague and friend for almost two decades. His greatest claim to fame, however, is that he had the good sense, in 1945, to marry Debbie Burstein, who has not only provided him with two wonderful sons, but has kept him on the straight and narrow, his nose to the grindstone, his shoulder to the wheel, his ear to the ground, and if he could work in that position, he can do anything. His heart is wherever Judaism and Jewish causes are concerned. He is a friend in the true meaning of the word, a scholar who actually deserves that title, and is the finest example of a renaissance Jew that I have ever known, Professor Abraham J. Karp.

Professor Abraham J. Karp:

Thank you very much, Sam. I am delighted that it is all typed out because on Friday morning, your first task in Rochester, is to read it to my wife.

My responsibility this morning is to give historic background to the American Jewish community as we know it today. Let me begin with maase shehayah, which in literal English translation, I would place as an apocryphal story about the beginnings of the Jewish community of Plainfield, New Jersey.

In the 1880's when massive migration from Eastern Europe filled New York City with its Jews, a group spilled over to Newark. When Newark became filled, they spilled over to Irvington, from Irvington to Plainfield. Finally, Plainfield, New Jersey in the late 80's, early 90's was a large enough Jewish community to organize the first institution which every Jewish community organized, the

cemetery. They bought some land, they imported the rof from Newark to consecrate the land, they appointed a hevra kadisha. The hevra kadisha bought bowler hats, cut-aways, put them in moth balls against the day God would be good to them and put them in business.

It did not take too long. A few months later, the head of the largest Jewish family in Plainfield, N. J. was called to his eternal reward. The hevra kadisha took out their cut-aways, called upon the family that evening and impressed upon the family the fact that it would be a great honor for them to have their father be the first one to inaugurate the Jewish cemetery and, thereby, the Jewish community of Plainfield, N.J. They went off to wait for the next morning.

As soon as they left, the widow fainted. When the family revived her, she said, "Sons, you can do what you want to do, but you know what you're doing to me? You're consigning me to an early grave. Papa is going to be lonely out there all by himself. How long do you think I will be able to survive with Papa pleading for me with the influence he will have wherever he is?" They saw the sense and wisdom of her plea, quickly hitched a horse to the wagon. The next morning, when the hevra kadisha came, they saw that they were out of business. What do do? They went to the rof in Newark to tell him of their dilemma.

He said, "I have the perfect solution for you. In Newark we are blessed with a Jewish institution called the moshav z'keynim. Find somebody there who is a likely prospect and offer him the honor of being the very first one to inaugurate the cemetery. One you have the first one, there will be no problems after that." They thought this was good advice.

They went, saw the director of the home for the aged. He said, "I'm happy you came today: tomorrow it would have been too late. I have just the man for you." He took them in to a man who was more dead than alive, carefully explained to him what their mission was; the great honor they were conferring upon him. Almost with a dying gasp he looked at them and said, "How much do you pay?" They were a little taken aback by this response. They went into a huddle and decided this was an opportunity and asked him, "How much do you want?" He never had had such an offer before. A little strengthened now, he said "\$15.00 a week for life." Some of the more impetuous ones said, "Let's sign the deal quickly. It may cost us \$15.00 but if we pro-rate it, it will cost us \$2.50." Some of the cooler

heads said, "Wait a minute, we don't know what may happen."

They went back and interviewed the doctor. The doctor said, "A day, two, a week, tops." They went back to the gentleman and said, "It's really an honor but since you want money, all right." He looked at them and said, "Call a lawyer." They called a lawyer, signed the contract and gave him \$15.00. He had never seen so vast a sum of money in his life. It literally revived him. A week later, he got off the bed. Two weeks later a fine lady who visited the home, sidled up to him and for years the Jewish community of Plainfield, N.J. supported this young couple in their golden years.

What do we learn from this story? One, that as a community we have always organized to meet old challenges and new challenges as well. That we were so organized, even in our earlier days, that we went about solving problems in the American way - by throwing money at it. We often also learned that that was not the proper solution for the resolution of the problem. We also learned during our days of growing up as a Jewish community that there would be unanticipated budgetary requirements made upon our Jewish community, for overseas needs, time and time again and for local needs as well. It also teaches us something that has been characteristic and still is characteristic of the American Jewish community. That we are magnificent when it comes to tactics, to respond immediately to the situation at the moment, but we are not good at all at strategy. There's no over-all planning, no looking into the future as to what we ought to do to begin to prepare for the challenges of tomorrow. Therefore, I congratulate you, those who have formed this program, to begin that process.

I want to place before you as an introduction to what we will be discussing seven characteristics of the American Jewish community - that make it a unique and distinguished community in the annals of Jewish communities in our almost 4,000 year history.

The American Jewish community is, and was for a long time, a fast growing Jewish community. Only a century ago, in 1880, it was estimated that there were about a quarter of a million (250,000) Jews in the United States. Today there are over 5½ million. So the growth rate during the century was a factor of 22. We have multiplied by 22 while the general community in America multiplied in numbers only 4½ times. Our rate of multiplication was more than 4 times that of the general community. It was largely due to

immigration: 2000,000 in 1880-1890; 400,000 from 1890-1900; a million 1900-1910; another million until 1924 when the Reed-Johnson Act put that immigration to an end.

Up until the great depression, the greatest enterprise of the American Jewish community was dealing with the needs of the recently arrived immigrant community. It is only since World War II that we have begun dealing with the internal needs of the native community.

In the 1980's we will be increasingly challenged by two new immigration waves to the United States. One which is, by the way, the second largest, only after the early Russian immigration, that of Israeli Jews, now over 300,000 in number, or even higher than that, with all manner of communal and social problems within their own sub-communities and challenges which the American Jewish community has not yet begun to face. What this infusion of a large number of Jews coming from a completely different social and cultural and political environment will have upon the American Jewish community - how to face them and the rest, we have yet to analyze.

The second, is the Russian immigration. Again, the need for integration, re-orientation of an increasing number of Jews in our community to what Jewish communal life is all about. None of them grew up, at least those below a certain age, in the context of a Jewish community.

Further, the American Jewish community has been a growing segment of all Jewry, but a decreasing percentage of the American population. Both present important challenges to us. Let me just take the last 50 years. In 1930, American Jews comprised about 28% of the Jews of the world. In 1980, we are over 40% of the Jews of the world; well over one-half of the Jews of the free world. In 1930, we were 3.7% of the American community. Today we are some 2½% of the American community and decreasing. Probably by the end of the century maybe as low as 2% and then continuing to decrease in the next century. We are just not multiplying to the degree as the general population. We are about 30% behind the general population in our reproduction.

A decreasing population will cause all manner of economic and communal problems. A community needs a certain base critical mass to support its institutions or to be able to carry on any creative communal life.

We will also see a decrease in our political influence as our numbers decrease. While at the same time we will be faced with an increasing responsibility for the welfare of Jews in other parts of the world both politically and economically because we are a larger segment of the world Jewish community, of the free-world, the world's most affluent Jewish community.

Then consider this: We are, more than any other sub-community in America, concentrated in a few urban centers of America. 80% of the Jews of America live in ten urban centers: New York, Los Angeles, Chicago, Miami, Boston, Washington, Baltimore, Detroit and Cleveland. Nearly 20% of the Jews of the world live in one urban area -New York. This concentration of population makes for high visibility so that if you ask any class of students as I do, what percentage are Jews, I get anywhere from 5 to 20%. There is a general impression that Jews are a larger number than we actually are. In times of well-being this is a boon. In times of economic stability this is good because it gives us greater political clout. But in times of unrest and tension, this concentration makes for greater vulnerability. Since we are concentrated in the urban centers, which are also the centers of social tension and unrest, the Jews can become ready prey for the demagogue or mob because of this peculiar demographic character. The problems of the 80's will come from living in an environment and times which will be tension-filled. We have not yet begun to consider what the implications of that kind of communal living will be for the American Jewish community.

Further, we are a community that has experienced civic and economic freedom beyond any other community in our history. The Jew is born an equal citizen. The freedom Jews enjoy is not a governmental decision. We've had no pre-emancipation experience and, therefore, no experience of someone giving us rights. The rights were ours from the birth of the republic. Here and there, in one state or another, we had to struggle for some aspect of it, but so did other groups. In the romantic nationalism of America the Jew has an honored place. The state is everybody's state and freedom is for all segments of the population. The right to vote was always ours. Our vote was fought for and still is fought for, although lately I think we are becoming properly conscious of the need for political activity and clout.

I have in my collection a circular, in Yiddish, dated 1899, when Theodore Roosevelt was running for governor of New York, headed: "Teddy Takes Revenge For Us." What Bavel

did to us doesn't compare to what Spain did to us. For 400 years every Jewish heart has been beating against the day when we would take revenge against Spain. Hot der Republikancr President, McKinley, gegeben dem order un Colonel Teddy Roosevelt mit zayne Rough Riders.... and it goes on and on. At the end of the circular it appeals that a vote against Roosevelt is a vote for the Inquisition, for Torquemada....

We know today that every politician in America running for high office or low, has to have a pro-Israel stance. But our political strength is a rather curious one. It is based on a strange anomaly of American political life called the Electoral College where concentrated groups in major states have unusual political power. It is based, also, on the growing of an imperial presidency, which gives the presidency extraordinary powers and the need of vast sums of money to elect that president. And Jews have been very good at both collecting and organizing those collections. But all of the above are being challenged - the Electoral College, the imperial presidency and the campaign financing and we will have to have some real heart-rending decisions as to which way the Jewish community will go. Do we want to retain these things wh ch have given us strength, or do we opt for a more universal state - the democratic, liberal stance of doing away with these.

Economic restrictions such as existed even in our memory have been largely removed. The best indication of that today is the Ivy League colleges: Columbia, Dartmouth, and Penn. There was a time when a Jewish student had difficulty getting in. Today 25% of the faculty at Princeton, the most WASPish of the Ivy Leagues, is Jewish and probably the most successful eating club of any American university is at Princeton. No one, a generation ago, could have made predictions of what reality is today. But, on the other hand, the fact that 85% of American Jews are in college, is not reason for us to shout hurrahs. We are leaving that sector of the economy, namely the business economy, in which one has independence and clout. We are entering that part of the economy, increasingly the salaried professionals, in which one has dependence and vulnerability.

Freedom of religion and religious pluralism we have, but there is one disturbing thing that is happening: America learned to live in peace and amity among its various religious groups: Catholics, Protestants and Jews. Within the Jewish community it took us a number of generations, but we learned to live in peace and amity between

Orthodox, Conservative and Reform, with some right wing exceptions. The tensions today are not inter-denominational tensions but intra-denominational tensions. Within Orthodoxy the fight is not against Reform or Conservatism, but it is one faction of Orthodoxy against the other. In the Hasidic community it is the Lubavitch against the Satmer, or more recently the Satmer against the Belzer, bringing with it the moral viciousness that this kind of intra-communal fighting engenders. Within the Reform community you have the same. But for ours, the great concern is, and perhaps Rabbi Cohen will address himself to that, the great tensions, the unhappy tensions, which exist within Conservative Judaism, even in the professional organizations of our movement.

America has been for the Jew a land of economic opportunity and at the same time a land of spiritual peril. This was first sensed by a young woman, an immigrant from Hamburg, Germany, who came to Petersburg, Va. She wrote a letter, in 1790, to her parents in Hamburg. Her name was Rebecca Samuel. She wrote, "You cannot know what a wonderful country this is for the common man. Hyman (her husband) has never had it so good. One can live here peacefully. In the same letter she also writes: Send one of the family to us to Charlestown, South Carolina. This is the place to which we are going. The whole reason we leave this place, (Petersburg) is because of the lack of Yiddishkeit." She then goes on to describe how difficult it is to raise a Jewish family in America. What she sensed, almost 200 years ago, has been true ever since. Her Sammy couldn't be raised in Petersburg; she was having problems. We've had it with our Sammys and our Judys. Rebecca Hyman sensed that for the Jew America was a land of economic opportunity and spiritual peril. The American Jewish community has used the fruits which that opportunity provided, to defeat that peril. In the last century we have constructed a remarkable network of cultural and educational institutions. But ours is a checkered picture of success and failure.

In 1980, the American Jewish community is far healthier than it was a century or a half century ago. But in the 1980's there will be a testing of whether America will remain an affluent society. Whether the American Jewish community now entering the professional-salaried classes will be able to have its influence on the general political pattern which the business community had. Whether a community made up of salaried professionals will be able to maintain the institutions built by a business community. I am speaking as colleague to colleague - this is going to be one of our real challenges. There will be a testing

also, of the fourth generation living in freedom as to what it will be doing with that freedom. I look forward to working with you on these challenges in the next decade.

Hazzan Rosenbaum:

If we had wanted to manufacture to order a special speaker who had all the qualifications needed to analyze statistically the spiritual, sociological and cultural attitudes of the American Jewish community, we couldn't have found one better qualified than our next guest. Bruce Charnov is a graduate of the University of Michigan, where he majored in English Literature and in the History of Art. He followed that with a Masters Degree in Judaic Studies at the Seminary and that with Rabbinic ordination at the Seminary in 1972. After serving in the United States Navy, he made the decision to pursue a career in human behavior and received his Ph.D. in 1976 in that field. He has been a teacher, a research assistant, an educator and widely respected guest lecturer on the subject of human behavior. His most recent position was as Vice President of Yankelovich, Skelly and White, where he was a member of the division commissioned by the Seminary to work on the survey conducted last year on the status of women in the American Jewish community. He was also one of those who pointed out that the survey had certain imperfections in it because of the way it was administered at the time. Very shortly, he is to assume the position of Assistant Professor of Management at Hofstra College, where he will teach in both the undergraduate and graduate School of Business. He will speak this morning about the social changes in the 70's and the implications of these changes in the coming decade insofar as they relate to family, to children, to life-style, to the image we now have of success, to the place of the synagogue on the American Jewish scene, the various comments as well on the nature, meaning and portent of the "me" decade and of the changing commitment which Americans have towards the work ethic. I know that his material will fascinate you as it has fascinated many audiences of which I have already been a member. I am pleased to present Dr. Bruce Charnov.

Dr. Bruce Charnov:

I must say that this is only the second time that I have been on the same platform with Rabbi Karp and Hazzan Rosenbaum. The other time was ten years ago when they married my wife and me. It's nice to be home.

There is no doubt in my mind that you could characterize the last two decades as literally the decades which saw the most massive social change in the history of this country. It seems that some traditional values have declined and new values have arisen. But there has never been a period over the last 20-30 years in which there has not been motion and change.

Let us go back for a few moments to the 1950's because we really must begin there. The early 1950's were characterized in this country by tremendous optimism. It was occasioned by winning the war, by considering ourselves policemen of the world, by the tremendous and somewhat unexpected industrial expansion, by the tremendous movement in America from a rural to an urban nation, and from the largest movement in our history of people into the middle class, occasioned by several things. Certainly, by the children who were not born in the 1930's and by the exacerbation of that segment in the population by a police action in Korea and World War II; such, that when the economy began to expand in the early 1950's there was a shortage of labor. Literally, anyone with a college degree, and let's not forget that the government in its wisdom gave veterans enough money. (It sounds funny because in those days the money would pay for a college education: today it only helps with books and a little bit with tuition.) But, literally, when anyone who had a college degree, who wanted to work, could find a job that would place him, if not in middle class at least on the road to middle class. It was also a time when million upon millions of veterans were able to acquire housing. It may have been that little pre-fab ticky, tacky cracker-box in Levittown, but it was the sine qua non of middle class existence. It was owning a house, it was owning property. This tremendous optimism gave rise to what has been called "the philosophy of affluence." The philosophy of affluence basically was an expression of this optimism in economic terms. It went something like this: Things are good this year, they're going to be better next year and my share of the American pie is always going to increase because that pie is endless. This philosophy will find its ultimate political expression in the 70's in two areas: the great society and the war on poverty and the national belief that we could have both guns and butter.

But let's go back to the 50's where it found a more immediate expression. It found itself involved in the weakening of the protestant ethic. That ethic which was so well summed up by Rabbi Karp in an orthopedic posture, that said that one was to keep his eye on the goal, his shoulder

to the wheel, his nose to the grindstone and his ear to the ground. I must tell you that it is a prevailing orthopedic view that that posture is not healthy for the human being. It certainly was a belief in the 50's in the American dream and it is not by accident that Robert Ringer has titled his latest book, "Recapturing the American Dream."

I'll address myself to that towards the end.

Do we really want to go back there? But it was a time of the growth of a view that expressed itself in such opposite statements in regard to children as "my children shouldn't have it as hard as I did" or "my children shouldn't have to work as I did" What was dropping out although we didn't know it, of this protestant ethic view of conformity, hard work, sacrifice, was primarily the factual components. There was a time when you felt you worked a life time to achieve certain economic results. Now, I suspect, we are looking at a philosophy that is best summed up in the new spending pattern emerging in America. I don't know if there is a tactical name for it, but I call it the California pattern where the relevant question has become not what does it cost, but how much does it cost a month?

It is not by accident that about 14 months ago ABC entitled their special on Marin County, California: "I Want It All and I Want It All Now." It's the instant gratification. It is also a movement away from society, from the future, from saving, from postponing pleasure now toward some future time. It is not by accident that the saving rate in America now is literally at its lowest that it's ever been in this country. It is not only because of economic necessity and inflation. It is because people feel that they want to enjoy it now. There is a growing view, among other things, that one's moral statuary is not reflected in the size of the legacy you leave your children. Unfortunately, my father also subscribes to that view. I'm not going to, but I could talk about the pattern of furniture buying which has radically changed as an older segment of the population no longer throws out the furniture that the kids have destroyed. Now money is spent on travel, it's spent on eating out, it's spent on going to Europe. There's a whole pattern emerging revolving around the feeling that I'm good, I deserve it and I want it now. I would like to call this, if I may, the age of the psychology of entitlement.

This has terribly profound implication for the Jewish community. It is a glutting feeling in this country coming out of the philosophy of affluence, which was a transition

from the protestant ethic, that there are certain things that are mine by right. I am entitled to a job. 69% of the American adult population last year felt they had a right to a job. It's even worse than that. If you look at minorities it is not only a right to a job, but a right to a good job. It is not by accident that companies are moving out of the urban northeast to the sun belt. Either climatic, economic and sociological factors. It also happens to be the one area in the country where you have an old-values, traditionally oriented labor force. And I'm talking about illegal immigrants who as an immigrant group are willing to take jobs that Americans are no longer willing to take.

By the way, would anyone guess how many illegal immigrants there are in this country? The lowest estimate is about 8,000,000. No one really knows. I'm sure that you know that when those of us involved in public research try to sample that population, you knock on the front door and they run out the back - and that's the best that happens. The worst is that you knock on the door and they are not there at all.

This psychology of entitlement is currently expressed publicly in people's feelings, by factors of 7 out of 10, by ERISA. It is a public view that the legislature responds to. It doesn't respond to companies. There is a view that I have a right to secure retirement. I have a right to a job -one has only to look at the Humphrey-Hawkins Full Employment Bill. And I have a right to health care. These things which used to be provided for you by you, now it is assumed that either the government or the company will provide them. I must tell you that from a managerial standpoint it is a disaster. All of these things which used to be incentives and motivate people to take a job and to produce have now become entitlements. As the entitlements grow, it is very, very hard to motivate productivity in the work force which is why our productivity level has been declining for the last ten years.

Within this I would like to talk about three social changes which exist within this psychology of entitlement, all of which involve, ultimately, the Jewish community. The first of these is what's happening to the labor force. Between 1970 and 1976, the labor force grew by 11.3%. If you look at that growth, it is primarily a growth in service occupations. We are declining in terms of number of people employed in industrial sector. At the same time that service jobs were growing three times that rate: they were growing a little over 33%. The industrial sector was

growing 2.2%. About half of that 2.2% was in security and transportation. In fact if you look at the growth of the number of people employed working machines, what we think of as the traditional blue collar industrial employee, there was actually a decline of a little bit over 2% over that period. We are becoming a service economy. In fact, it is maintained today that the fastest growing segment in our population, job-wise, is that segment involved in information processing, in information transferral. This has rather profound implication to the way in which we are coming to look upon our institutions. We are looking upon them as providing services. Let me describe to you a horror story which took place this past Wednesday night.

I handed back the mid-term for my class at Farleigh-Dickinson, where I am currently teaching Management and Human Resources. There were a number of students, about 50% who didn't pass the exam. This is a graduate MBA program. One young lady stood up and said and she said it with honesty, with kavone - I couldn't believe it - a graduate student: "I paid my money and I can't accept this grade. I'm entitled to a better grade." The frightening thing was that she believed it. She saw the MBA-granting institution, the Graduate School of Business at Farleigh-Dickinson, as being a service institution. You pay your money and you get whatever service it's going to provide. I suggest to you that there is a possibility, if we are not already seeing it, that in fact large numbers of Jews may come to look upon the synagogue for the services that it provides. If you look at this movement from we - society, from a technical view, to the me, and it's not by accident that mid-decade, Thomas Wolfe called it the "Me-decade", by the end of the decade, in 1979, Christopher Lash called it "the age of narcissism." The problem is if you look at this movement from out where society, the future, dedication can meet in a group, protestant ethical dictionary there are not enough words for that. I would suggest that we look upon it neutrally if we can, as Dan Yankelovich did in the early 70's. He called it the circusenself. It's a made up word because otherwise there existed no other non-pejorative term. In the 80's we begin to focus on ourselves and we begin to talk about I deserve it. If you don't believe it, look at the latest ad for the Sony television set - a little 12 inch portable. It shows a 13-year old girl: it says, get your daughter her first Sony; she deserves the very best; she's entitled to it.

We must look, however, at the implications for the synagogue if we come to be viewed, as we may, as a service-providing organization because now we are in competition

with community centers, with all other institutions which provide services. I'm not so sure we want to be in that kind of competition.

One certainly cannot ignore, too, the changes that are taking place in the family. There was a time in this country when a couple, particularly a Jewish couple, within a period of 4-5 years of marriage had not produced a child, tongues would wag about something being wrong, and depending on which set of in-laws you would talk to, you would hear various opinions as to whose plumbing was out of order. It should not surprise you now, it may shock you, that currently over 90% of the American adult population, that's the population 15 or above, approves of a marriage that is childless by design, that's 90% of the adult population.

I am sure you know we are headed toward the first 4 million baby year since the baby boom. This is different than any other baby boom we've ever had before. It will largely be composed of first children, with parents in their late 20's early 30's. This is no accident. These are the women who tell you: After 35 I will have children. They are making a decision, sometimes reluctantly, to produce at least one child. This is a fertility rate much lower than we have ever experienced before.

We must look at this from the standpoint of synagogue programming because it is my suspicion that a great many synagogues have depended on children to capture parents for adult membership. We are all more or less familiar with the phenomenon of parents who join while the children are in religious school. Our hope is that we can capture the parents and educate them with their children. It has been described as the most unusual generation in Jewish history. Before, we had to educate the parents to reach children; now we teach children and hope we can teach their parents.

In fact, we may have to adjust our programming. There are simply going to be fewer children around for us with whom we can capture parents. Don't think this is only going to affect Jews. It is estimated that even long established colleges will be closing. Such industries as fast-food, which depend on teen-agers for 95% of their personnel, within the next five years will face a crisis. The military - I don't have to tell you what's happening. Times are a little difficult so that they have little difficulty in recruiting, but overall there is no doubt in my mind that in the next 3-4 years there will be a demographic pressure to reinstitute the draft because we are simply not going to have the youth population.

We must look at this in terms of our building programs--the edifice-complex - can we afford to build for children who may or may not be here, and most likely will not. This phenomenon of fewer children also tends to run and corellate with education. We are the most educated ethnic community in America. Our educated Jewish women tend to produce fewer children. We must also look at this, by the way, not only in terms of synagogue programs but what goes along with it -- the changing role of women. This decision to produce fewer children goes part and parcel with a revolution in women's values that Dr. Rosen will speak of.

Let me give you a non-scientific evaluation of what has happened to women's values. Prior to 1960, when women largely defined themselves as wives, mothers and as nurturers and they got all their Brownie points from displaying to the world their successes in this arena, one had certain criteria: You had to produce wash that was whiter than white. When one looked at these criteria what emerged was a pattern that Campbell's and Heinz built their fortunes on: "I'm a 27-Campbell soup mother: you're only 13;" (I'm better than you). We built houses filled with pantries. All of our activities centered around the family. McCall's magazine coined the word "togetherness" in 1952. Home owners began to demand homes with a new-fangled appliance, it was called a family-room. As an aside, let me ask you a marketing question: How do you sell a conventional home with 3 bedrooms and a family room to a new couple who have no children? Make it an "electronic-media center" with all kinds of junk on top: say it's a new electronic cottage. You sell it on the basis of capital appreciation. The next time you see an ad that shows two people that says, "We may not use all these rooms but our money will appreciate." If the appreciation does not keep pace, it will be very difficult to sell houses to new-values-couples because they are not designed for them.

Women prior to 1960 could be characterized as literally the "spic and span" generation. You get down on your hands and knees and you work like crazy because you're doing this great Protestant ethic thing; you're putting elbow grease in. You're really working at it. You work hard and somehow your performance reflects your moral temperament. The prime symbol for men was the perfectly kept lawn. Remember, in the 1960's work was of such great value. What did you do to get ready for Shabbes? -you worked. On Sunday, everyone did their lawn and somehow that became an index of progress. Work was of such value that even on your day off you worked.

Let me show you how far we have come by invoking that great American myth of the automobile. Remember the advice from experts? Never buy a car made on Friday or Monday?

Three years ago, some 30% of the labor force on any given Friday in Detroit was absent; on Monday 20% of the labor force was absent. It got so bad that now they bring in workers who only want to work 2-3 days a week. They hire them on a regular basis for Mondays and Fridays. It is my sad duty to tell you that now Wednesday is also suspect.

They identified a fellow who worked in the coal mines, who only worked 4 days a week for a year and a half. They came to him and said, How come you work only four days a week? You know what his answer was? Because I can't live on three days' salary.

If you look at women, in 1960, women's values began to change. Betty Fridan published her book and women began to question conformity.

In the 50's if women were college educated, they tended to work in women's professions: social work, teaching, nursing, certain aspects of retail. If they weren't college educated, they went into low-level manufacturing, clerical or low-level sales. In fact, I would submit that there is only one group of women that challenge successfully all of the assumptions about women in the late 50's. They were never very large. They were highly visible in the public's eye and because they challenged all of the assumptions, they acquired a very bad reputation, which I have no reason to believe was actually deserved. They got a bum rap: stewardesses. They couldn't marry while they worked and they enjoyed it. The acquired a maligned reputation, that I suspect, was not always earned.

In the 1960's, women's values began to change. They began to say: Is this all there is? If the mother was "spic and span" it certainly wasn't her daughter, because along came a product in the 1960's called "Mop and Glo." "Mop and Glo" did not promise the same performance. What it promised was ease and convenience.

We are now in the second generation in terms of women's values. What has happened is that women have begun to re-define themselves. It is no longer the woman who says I'm going into business and I'm going to be a career girl and I will sacrifice family for that. Today's woman wants it all. She wants a family. She wants fewer children, but she also

wants a job and she's driving the male-management structure absolutely crazy.

What is happening is that the number of women entering college, correlates with the number of women entering the labor force, obviously with a 4-5 year lag. Last year, for the first time in our history, more than 50% of the entire college population of America was, as one of my more up-tight colleagues says, of the female persuasion.

We have no reason to believe that this will reverse itself. What this means for the synagogue is awesome, not only for women assuming leadership positions in the synagogue, which Dr. Rosen will talk about, but from the standpoint that many of our synagogue affiliates have been built on the worker-volunteer. If women are intent on working careers, fewer will be available for Sisterhood, Hadassah, adult education, committee work, etc.

What does it mean to be a man? What is the essence of macho-masculinity? The issue is not sexuality. It is not physical skill or strength; it was not power for any of the above. What it was was being a good provider. It was, forgive the expression, "bringing home the bacon." It was "living high off the hog." Those are very American expressions, pre-1869, when in fact America, except for the Jewish component, was largely a pork-eating country. After 1869, with the opening of the West, we became a beef-eating country and the expression fell out of vogue.

By and large, masculinity was related to being a good provider. That linkage now no longer exists. As women have begun to assume more and more, two in a household, dual income of supports, along with some social developments, like unemployment, you no longer can link masculinity with respectability, with having a job. It leads me to suggest that in the 60's the women didn't want to challenge that "my husband is a good provider." They were very careful to keep "her" money separate from "his" money. There was a great American myth that women weren't really working for money. So we talked about pin money and employers used that to justify paying women less, and in fact still do in many instances.

There was an attempt made to keep the woman's money separate. A company came along, called Avon and capitalized on this. They don't pay very much. Also, they used the cliché and status to get her into the work force part-time. Would it surprise you now that Avon is facing a crisis? It can no longer recruit enough women, particularly in the

urban Northeast. They have just completed a multi-hundred thousand dollar study addressing that issue: "How do you get women to volunteer?" I would suggest to you that as we move into the 80's, this movement is going to continue. And Jewish organizations that have depended largely on women as volunteers will ask that same question: "How do we get women to volunteer?"

Let me make one final point and this is not related to statistics but rather to social change.

Social change is occurring in this country faster than ever before. Sociologists told us a decade ago that it would. We have developed tools to deal with that in many areas of American business and in public and private life. I would suggest that having now spent almost three years studying social change and its speed, that in fact the synagogue and the area which you, as hazzanim, represent, may in fact become a bastion of tradition in a world that is changing rapidly. It is not my professional, but my personal suspicion as a social scientist, as a person who davens in a shul, as a rabbi, that in fact it may be that those synagogues that stress the traditional in their service and in their music programming will serve their people best and are most likely to survive. Without even knowing what is happening in the avant garde music world, I sense that the synagogue cannot possibly compete with what's happening in the secular music world.

I would suggest to you that the direction of the 80's may be to refine tradition and stand as a traditional bastion in the face of these social changes. I suspect from having talked with a lot of people who are being caught up and are victims of these social changes, and it does produce victims, that there may be a very strong need for a traditional bastion.

Hazzan Samuel Rosenbaum:

I must apologize to Dr. Rosen for having promoted her from Program Specialist in the Jewish Communal Affairs Department of the American Jewish Committee to its Executive Director. The error was a natural one, without meaning to detract from the person who holds that position. I think that the American Jewish Committee could do well to have her in that post. In any case, we are delighted that she has consented to be with us. Her prime duties as Program Specialist are to help the chapters of the American Jewish Committee to carry out their programs to strengthen Jewish identity through education, and in this fashion, to help

contribute to the continuity of Jewish life in America. She is responsible for many of her department's publications, including study guides on a variety of Jewish subjects. Dr. Rosen also serves as Assistant Director of the Academy of Jewish Studies Without Walls, an activity which enables high school graduates, Jewish and non-Jewish, to pursue home study courses in the various aspects of Jewish history, tradition and culture. Dr. Rosen is a well-known researcher and historian in her own right. She has taught Jewish studies at Brooklyn College, Rutgers, State University of New Jersey and the Teachers Institute of the Jewish Theological Seminary of America. She was research assistant at the American Jewish History Center of the Seminary and executive associate for over a decade. Dr. Rosen has contributed to a number of journals in the field of American Jewish history, also to CONSERVATIVE JUDAISM and to the JEWISH FRONTIER. She received her B.A. in Hebrew and French from Brooklyn College; an M.A. in Semitics from Columbia university and a Ph.D. in Semitic Languages and Literature from the same institution. She also has a Bachelor of Hebrew Letters from the Seminary. With all of this she has the time to be a wife and mother. She lives with her husband and two sons in Fairlawn, New Jersey. It is my pleasure to present Dr. Gladys Rosen.

Dr. Gladys Rosen:

I really appreciate the promotion. Somebody said maybe it's a self-fulfilling prophecy and it's certainly an indication of what women want today contrary to the spic and span and mop generation and I must say, as a member of that generation, I was not effected by it at all. so I think when we talk about what women do and why, we can reflect on Freud's question, some 50 years ago, when he asked in some wonderment, What does a woman want? Today, as then, the answer includes some of the things which were mentioned before: She wants freedom from oppression by a male oriented society, she wants respect as an individual, whether she chooses to be a member of the spic and span generation or an executive of an agency. She seeks freedom to choose within all of the opportunities available to her today, without being bound to stereotypes which are being shattered daily.

During the past decade the women's movement, which we like to call the civil rights movement of the 70's, has succeeded in at least some of the initial answers for women to Freud's question. Its adherents have managed to raise the consciousness of men and women at every level of society. It has succeeded in opening numerous options and

opportunities for women in all kinds of fields not open to them. Beyond the Avon lady, we know there are women who have become banking directors, have become professors, presidents of universities, have entered the ministry and the rabbinate, have moved into mining and engineering, the armed forces and right now there's a case pending to let women become fire fighters. They complain that the standards are such that women cannot possibly meet them. That, too, will change; not that I want to be a firefighter but I think that all of these opportunities are being opened despite the tremendous changes in our economy and in America, which make it more and more difficult. Certainly, in the wake of the decade which, as Dr. Charnov noted, was marked by this emphasis on self-realization the age of narcissism, both men and women today find themselves challenged for survival as they face all these revolutionary changes which are both technical, social and also economic. And for Jews there is a special challenge.

How do we combine this self-fulfillment with the traditional obligations to the Jewish community, to the Jewish future, which does depend on having children and raising families, to the obligations and demands of consideration of others, not just oneself, and the necessity of developing trade-offs. And, for want of a better word, self-sacrifice, to the implementation of goals - both the individual goals and the larger goals of the group. As we try to develop some responses to these changes in attitudes and new roles for women, we can look back a little. As was mentioned before, because an exploration of history and how women coped in the past with changing social and communal needs can be helpful and a little bit comforting.

There are role models among the women in Jewish history, some whose names are familiar and some which are not so familiar because, as the title of a recent book points out, many women have been written out of history - a history written largely by men. Until very recently there was very little research, very little written about Jewish women. There was little effort to go beyond the traditional roles that they have held as mother, homemaker, all within the family orbit, and even in their professional roles which were always also nurturing: teacher, social worker or nurse (not a doctor, always a nurse). That picture is increasingly being subjected to the scrutiny of authentic research and study, very often by women scholars. Forgotten papers are being re-published. Doctoral dissertations are being undertaken. About five years ago there was a listing of doctoral dissertations undertaken by women in science. I think there were only two that dealt with Jewish women,

despite the fact that 85% of Jewish women attend college. Today the picture is quite different and any subject that you mention that has women or women's influence in it, is immediately seized upon and becomes the subject of at least a pamphlet.

The talents women have cannot be denied. They need to have a desire to fulfill those talents, but at the same time we cannot denigrate their importance to the future of the Jewish community, in order to recognize the value of feminism for us and the options open for all of us. After all, the very basis of feminism is equality. Equality which is, after all a pillar of Jewish tradition, or is it? Is the equality limited to males only? And if that has been so in the past, in this age of diminishing numbers, as a result of historical events and lower birth rates, we certainly cannot afford the luxury of disregarding half of the talent and creativity available to the Jewish community and depend only upon Cynthia Ozick has called the Jewish half-genius; we need the whole genius now. It is increasingly important, I think, that we look at the past and see how women handled it then.

There are models which will convince us that we don't have to agree to what I think is the sexist sophistry of the rabbinic interpretation of Psalm 45, kol k'vodah bat melekh p'nimah, which converted an expression which described the beauty of the princess into a millennial sentence confining women to hearth and home. While rabbinic tradition indicated that women excelled men in faith and trust in God and in confidence of reaching and obtaining the land promised by God to Israel, women were on a pedestal and they could not, on their own, acquire the merit necessary for their own salvation. We read in B'rakhot: Where will women acquire merit? By sending their children to learn Torah in the synagogue and their husbands to study in the schools of the rabbis and by waiting for their husbands until they return from the schools of the rabbis. Hardly the situation today. And I tell you, not always the situation then.

There were women then, as there are women today, and throughout our history, who refused to allow themselves to be limited by such traditional restrictions. We go straight back to the Bible and we find that there was far greater latitude in what women were able to do then than what we might expect. Certainly, there is no more impressive model for a woman of power and leadership than that of Devorah in the book of Judges. Devorah, isha neviah hi shoftah et Yisrael. She was both prophet and judge. She

appeared at a time of great difficulty in the Jewish world. It was her custom, as you know, to dispense justice as she sat under a palm tree, and that, too, has been subjected to interpretation. Maybe she didn't have access to the halls of power and she had to sit under a palm tree. But, to alleviate the suffering of her people, she called on the tribal leader, Balak, to lead an army against Sisera. The strength of her reputation as a leader was indicated by the fact that he refused to go into battle unless she accompanied him, despite the fact that she said, if you do this, people will say that the war was won by a woman. In the end, it was because the final blow was given to Sisera by Yael, a woman. Although the extraordinary nature of her work did give rise to all kinds of stories, it troubled the rabbinic mind a little bit to have this woman of power counted as a judge among judges. They mention the fact that her name is an ugly name - it's a buzzing bee. But despite that the extra domestic dimensions of her life did not seem to be regarded so unusual in the Biblical narrative. I think that Cynthia Ozick in an article decrying the continued segregation of women in Jewish study, prayer and celebration mentions the fact that since Deborah, we have not had a collective Jewish genius. She was the woman who was counted among others. I think she stands as a model for those women who have begun to storm the portals of the Jewish house of study, who seek true equality in learning, who have labored long in Jewish communal agencies as professionals and as volunteers and now ask for equal access to the seats of power and influence. As we enter the 80's and find the consciousness of the predominately male leadership of the Jewish community a little more sensitive to the demands and potential talents of women, I believe that Deborah who was an individual Biblical phenomenon, will find a mass following and soon will be expressed by a majority of Jewish women.

It is interesting, also, that despite the Jewish tradition which limited women's access to education - you know, the rabbis - at least Rabbi Eleazer - regarded teaching women as lasciviousness, despite the feeling that to teach women Torah, was wrong, nevertheless, even in the Talmudic period, we recall Bruriah, who is the daughter of Rav Hananyah ben Tadyon, a great scholar, the wife of Rabbi Meier, one of Akiva's most brilliant pupils, who made it on her own. Not as the wife who sat home and allowed her children and her husband to give her merit. The record of her involvement in Talmudic debate indicates that she managed to hold her own in confrontation with the rabbis. She managed to win some. While she's best known in the Hebrew school texts for the story of her compassionate way

in which she told her husband about the death of their children, it is her educated intelligence, her incisive wit, her capacity to engage in cogent argument which was accepted by the rabbis that mark her as a model for our time. Those young women who apply to rabbinical schools with varying degrees of success can be assured that they are not the first to move into male precincts, and they, like Bruriah, will ultimately succeed if they, like Bruriah, show by their learning and their capacity for study that equal opportunity will result in equal accomplishment in any field.

I think this is in part being proven true in the Reform movement which has been ordaining rabbis since 1972. That's not so long ago especially when you consider that at the Breslau conference in 1845, it was stated that the female sex is religiously equal with the male in its obligations and rights. It took over 100 years for them to actually give the women those rights. But, as it was pointed out, religion lags behind others in terms of traditions and they hold onto them longer.

More recently, the Reconstructionist School has welcomed women and it's truly on an equal basis because I think there are about an equal number of men and women at the school and I don't think I have to go into detail about the inter-disciplinary commission which was established in 1977 to explore the potential role of women. A commission which urged that women be allowed to enter the Rabbinical School and gave a very cogent and intelligent approach to it, I thought. However, it turned out to be the eye of a major storm within the Seminary and within the Conservative movement and as a result last December, the Seminary voted to table. The classic way of trying not to deal with an issue.

However, I don't think the issue will go away. The minority report which urged that appropriate roles be created for women short of ordination so that their talents would be a source of blessing and not of unnecessary controversy is, in a sense, now being implemented. There is a program being set up to enable the women to follow the rabbinical school program, but they won't be ordained. (Take 5 years, not to become rabbis.) But the last word has not been spoken and just last week a group took to the steps of the Jewish Theological Seminary, an organization called GROW, a Group for the Rabbinical Ordination of Women, which sponsored a demonstration urging the need to mobilize lay opinion in favor of the female rabbis.

Remembering, Devorah, once again, Rabbi Seymour Siegel pointed out, that if a woman could serve as a judge then, she can serve as a rabbi now.

As we look ahead it seems clear that Jewish women in the Conservative movement will continue to seek to become full and equal members of the Jewish community. They will probably continue their efforts to open the rabbinical option. Certainly their exemption from the obligation to study Torah has been disregarded. Women have been urged to study on an equal level with men. I stand as a representative. I am a graduate of the Teachers Institute. There were many who graduated with me. The class had more women than men; not all the men went on to the rabbinate. We have on the record majority decisions which enable women to be counted for a minyan and even to be called to the Torah at the local rabbi's discretion, which sometimes gives us problems. But, still, it's on the record. I think the current effort to launch this study program which will mean that women will be educated and ready to move into the rabbinate, will mean the creation of yet another fact, enabling women to achieve equal status even in the Conservative rabbinate.

I must say that in Orthodox circles there is little prospect of movement toward women moving into the rabbinate, but there is certainly movement in the area of education. Orthodox Jewish women today are going to schools where they study texts and as a matter of fact the "Ulpan for Torah," which is under the jurisdiction of Rabbi Riskin, has, as the basis of its program, teaching women how to read the original texts, not stories about, and even the texts from the Gemarrah, which is a revolutionary step. Many Orthodox women are among the 85% of Jewish women who are college graduates. They are moving into professions. They, too, have to seek ways in which to combine their role as mother and family person with professions. The working woman is not a new phenomenon in Jewish life. From Biblical days, when we read in Eyshet Chayil what women used to do, not only in the home: they planted fields, they wove garments, they dispensed charity and the idea of the woman working out of the home was perfectly acceptable. Prof. Goldstein's studies reveal that in the Middle Ages women were very much involved in commerce. He has a description of one woman, who I would not regard as a model for our time, but is an interesting example. Her name was Wuchsha. She was a woman of tremendous strength. She was a banker, like her father. She made loans - there are recorded loans where she took previous objects as security. She chose not to marry in a society where it was certainly less acceptable

than in Jewish society today. She had a child out of wedlock and she cut her husband out of her will because he was a ne' er-do-well. She knew what she wanted and she generally got it, according to Prof. Goldstein.

The Responsa also reveal women in the Middle Ages, who in addition to their many functions in the home moved into all kinds of commercial operations and occupations. They, interestingly, seemed to choose money lending. There are many records of their lending money to farmers and to noblemen, loans on interest. As a result they were successful in business. Their business success gave them clout, power in the community. Even though sometimes their success didn't meet with the favor of their husbands, who actually were not contributing to the family income. They were studying Torah, which was fine to do, but the women were supporting the home and because of their economic independence they got a better self-image and they began to agitate for the removal of disabilities in regard to the fulfillment of religious precepts. Asserting their independence, they reclined at the Seder table. They recited benedictions over mitzvot aseï she-haz'man gramam. They wore tzitzit. They demanded to be called up to the Torah, and reached the point where they were referred to by the rabbis as nashim hashuvot, worthy of sharing the privileges enjoyed by men.

Certainly all are aware of the role of women in Eastern Europe, the working woman in Eastern Europe, whose strength and indomitable will enabled her husband to go to synagogue, her children to go to school while at the same time she operated a business. It was the strength of those women who really set the model for the new American Jewish women. The Jewish women today, whose level of education and managerial employment has generally been higher than that of comparable samples of non-Jewish women, will certainly be more likely to use their career preparation to work outside the home. It is up to the Jewish community, sensitive to the new needs, and sensitive to the problems of the Jewish family to develop new support systems which will be responsive to women's new needs. We hope that the non-value laden organizations, the Centers and the Federations, will join hands with the synagogues and the schools, to create the kinds of day-care centers, the housekeeping help, counselling services which women will need in the era of dual responsibilities. I expect that men will then become dually responsible and will once again begin to play the role in the family which they once did to become the true fathers of their children, to help in disciplining them and in educating them.

I like to think that we can look at the models of the past and look at the women of accomplishment of our day so that we will be better able to face the challenge of the 80's in the home, in the synagogue, in the community. I think we will find that Eyshet Chayil whom we seek. Success will continue to crown her efforts, and she alone, or together with her husband will sit in the gates, conversing with the elders and basking in their praise.

Hazzan Samuel Rosenbaum:

Our final speaker is another friend who is no stranger to the Cantors Assembly. If nothing more, he is co-worker and good friend of Moe Silverman. He is the Rabbi of Anshe Emet in Chicago. This alone would entitle him to a warm welcome here. He was ordained at the Jewish Theological Seminary in 1946. He is a veteran, revered and distinguished rabbi. He is the unopposed candidate for the presidency of the Rabbinical Assembly and we are delighted to have him here even before recognition by his own colleagues. He has our recognition and best wishes. Rabbi Seymour Cohen.

Rabbi Seymour Cohen:

I'll respond in Yiddish: Zey hob'n shoy'n getzapt di leber and now I am unopposed, but there was a time when there was opposition. It's a remarkable thing that of the 9 officers we have: we have 19 people running; there are 18, plus 2 and myself. I don't know how it works out to 19.

There are a number of things which concern me in the presentation I'll probably never get to the formal paper and that is this great concern which we have with the future. I mentioned this the other day, that the word hazzan means a hozeh, a foreseer - he who tries to read the portents of the future. Some say it comes from the word haruzim, he who has verses. Whatever the word is in its origins, both Rabbi Karp and I are deeply concerned by Dr. Charnov's statistics on the birth rate.

The fact is that there are many who are concerned with what is happening. Martin Marty, my favorite non-Jewish writer, has written in the last issue of SOCIAL RESEARCH, a magnificent article called "In Every Way Religious," which is a statement from the New Testament, which we can't talk about too loudly, about a sermon which was given in the city, Athens I believe, by Paul. In that same issue where Marty traces what religion in the 80's will be like, based upon his work which he began in 1955, this man whose

curriculum vitae stretches longer than Grossinger's menu, this man describes what has happened on the campus and what is happening in organized religion. How in organized religion there has been a move away from the establishment. The great Pentacostal churches, the Baptist churches are making greater strides than the high churches, be they Protestant or Catholic. The one thing which I missed, and this is response - the failure of any of the speakers to discuss the crisis in the family in terms of the fact that we now have single parents. The fact of the matter is that in our urban-centered congregation and the day school which is associated with it, 35% of the families who have children enrolled from kindergarten or the lower nursery to the 8th grade are single parents. The heartache of these people is not eased by the failure of the Jewish community to provide for these people. When our Jewish Community Center, which cooperates with our congregation in certain joint programs, attempted to get a program going for them, the synagogue and the Center failed. There weren't enough people to come to participate in such a program.

We've heard negativism, we've heard positivism. But if you look at the teshuvot, the Responsa, you will find that many of them end with this phrase: "v'achshav shehador yatom," "and now that we live in an orphaned generation" - This is the picture we get today - an orphaned generation. Then there is the antiphonal sound which says "lo alman yisrael" - "we are not bereft." One of the maskilim of the 19th century said lo alman yisrael ela qerush - he was not an alman, he was kicked out.

I have a feeling that we ought to take strength from one another.

The Rabbinical Assembly, at the present time, is going through some very decided strains. There are very decided strains within the Conservative movement. I have a feeling that when our leadership, both within the professional groups, within the Seminary itself, will take a proper posture towards the United Synagogue of America, with which you are directly affiliated, that much can be achieved, but we need a little, as we say, siata d'sh'maya.

The next few weeks will be difficult ones. There are four resolutions coming before the Rabbinical Assembly convention. One, on the issue of women says, Forget about it! The other, is a resolution which I believe urges us to go back to further study. There is a third and a fourth. You can only vote 1, 2, 3, 4. If the first succeeds, "Let's forget about it," then we'll forget about it. The

resolutions move in sequence. Another is a plea to the faculty to go back and study the issue once again and the last is a resolution which represents, perhaps, the greatest and most dramatic possibility of change within the framework of the Conservative movement, of transferring the process of ordination from the Seminary faculty to the Rabbinical Assembly. This is a very serious matter. This is done in some Christian denominations. This is a very, very serious matter, the outcome of which all of us await eagerly.

Thank you very much.

TUESDAY, APRIL 29, 1980

"IN MEMORY OF DAVID J. PUTTERMAN"

A tribute in word and prayer in appreciation
of the extraordinary contributions to American
Hazzanut by the Cantors Assembly's Founder
and first Executive Vice President.

Participants:

Hazzan Samuel Rosenbaum

Rabbi Simon Greenberg, Vice Chancellor
Jewish Theological Seminary of America

Mr. Harry Dubin, New York

Hazzan David Tilman, Philadelphia, pa.

Hazzan David Lefkowitz and the
Convention Chorus,
Roger Wilhelm, Conductor

CANTORS ASSEMBLY
33rd Annual Convention

"In Memory of David J. Putterman"
A tribute in word and prayer

A Living Heritage

Hazzan Samuel Rosenbaum

Psalm 96: Shiru Ladonai Shir Hadash

Y. Wyner

Hazzan David Lefkowitz

Convention Chorus

Roger Wilhelm, Conductor

Rabbi Simon Greenberg

Vice Chancellor

Jewish Theological Seminary of America

Psalm 98: Mizmor, Shiru Ladonai

S. Secunda

Mr. Harry Dubin

Kiddush for Sabbath Eve

K. Weill

A Personal Tribute

Hazzan David Tilman

Adon Olam

G. Kingsley

In Memory of David Putterman

Hazzan Samuel Rosenbaum:

We are met to explore a memory. To reach down into the deepest recesses of our hearts to evoke the image of the man who was David Putterman. It will not be easy. David was not a plastic, one-surface man. He was a complex compendium of talent, song, drive, determination, stubbornness and wisdom.

Each of us will recreate the David he knew. But perhaps, in comparing notes we will find that no matter what our point of reference or from what perspective, David Putterman was a man we shall not easily forget.

The death of a pioneering, creative human being diminishes us all and unites in sorrow all who believe in the things for which he stood. We have lost something unique and precious. We are, all of us, mourners.

Yesh koneh olamo b'sha-ahahat the rabbis teach. There are those who, in a single inspired stroke, in the flash of an instant, earn for themselves a portion of eternity. David's contributions to the continuity and enhancement of hazzanut are precisely of that order. The wisdom and inspiration that gave him the insight into the problems of the hazzanic world, when he became a part of it almost a half century ago, and the courage and determination that gave him the rare privilege of seeing most of his dreams for this body realized, have earned for him a permanent place in hazzanic hearts and in the hearts of all who know and love the synagogue and its traditions.

It is difficult to imagine where we might be today were it not for David Putterman's abiding ambition to bring order and dignity to our calling; had he not put his considerable talents and determination to work to help solve the problems that beset our predecessors in those grim days before 1947.

He might have been content - as others were - to remain untouched by the conditions that plagued hazzanut. He might have chosen to remain safe and untroubled within the calm and peace of the Park Avenue Synagogue, to be concerned with his own needs, to pursue his personal goals and ambitions.

But he chose, instead, to look to the welfare of others, as well. He was able, as the popular and elegant

hazzan of his great synagogue, to prove that a hazzan must be the servant not only of his own congregation but that of the Jewish people as well. In taking time and energy to serve his colleagues, he was serving not only the long-range needs of the Park Avenue Synagogue, but indeed, those of the entire American Jewish community.

In a few short years, as Director of the newly formed Department of Music of the United Synagogue of America and as the first Executive Vice President of the Cantors Assembly, he raised new standards for the cantorate, inspired a new sense of self-awareness and self-respect, envisioned and charted for us an entirely new spectrum of cantorial activity and responsibility to serve the needs of the new American Jewish community which was beginning to evolve after World War II. He gave the highest priority to the founding of a school for cantors at the Seminary, which would establish once and for all, the authenticity, the viability, the usefulness and the richness of hazzanut. More important, he provided for the future of hazzanut in the students who would someday graduate from that institution.

At the same time there was the tremendous task of convincing hazzanim who had not yet grasped his vision that their future lay in understanding it and accepting it and in perfecting themselves in it. By the time he left his office in 1959, the Cantors Assembly and the Cantors Institute were both secure, accepted, reputable institutions on the American Jewish scene.

I know what it takes to properly minister to a congregation, not only in time and energy, but in creativity and in sensitivity. I know what it takes to be the "complete-hazzan" of a large and proud congregation. I also know, somewhat, what it requires to inspire, instruct, to cajole, to convince, to organize and to minister to a heterogeneous group of hazzanim from diverse, multifarious backgrounds and capabilities, scattered throughout the length and breadth of this country. We can only imagine what it must have cost to conceive, and to mold such a group into an untried organization. And we can be grateful that his dreams for us have been realized to so great a degree.

His efforts brought enlightenment, recognition and respect not only to his own career but to American hazzanut as well.

The life of David is ended, but unlike the Biblical David, his song is not ended. Nor will it ever end for so

long as we remain worthy of him, worthy of his dreams for us and worthy to continue to sing his song.

Mr. Harry Dubin:

Mr. President, Distinguished Members of the Cantors Assembly, Ladies and Gentlemen:

Being absent because of a previous commitment, I am sorry that I cannot personally speak these words to you today, since I think the depth of my feeling for David might have been better conveyed in my delivery of these thoughts than in their random recollection.

And how does one orchestrate the experiences of over four decades of privileged friendship with this man, into the symphony of Love that was David Putterman? Love of his God, his work, his family, his fellow man.

The classic concepts of morality, ethics, humanity and friendship were pervasive in David's life and work. To those who knew him well, these are no eulogistic hyperboles, but rather attributes repeatedly confirmed in his lifetime.

My first encounter with David was in a 4-story walk-up in Washington Heights where this young clergyman had come to officiate at the wedding of myself, a college undergraduate, to my dear late wife, of blessed memory. David had brought his own "Chupah" and, in these humble quarters, I first heard his sonorous voice and at the wedding feast (a platter of cold cuts set up in the dining room) we developed an acquaintanceship and friendship which carried through all the simchas and tragedies in my life. As, indeed, he shared these things with all those whose lives were touched by him.

Fortuitously, as time went on, David was to come to the pulpit of the Park Avenue Synagogue and serve this fine institution to the day of his retirement, 43 years later. I joined a few years after him and subsequently was given the privilege of being the lay leader of the Synagogue for several years. In this position, I had the opportunity to closely observe the dedication and professional virtuosity of this sensitive, stalwart son of Israel.

Oh the remembrances of things past! David, chanting the El Mole Rahamin at the gravesite of my 2 year old grandson, and his visible tears a vivid affirmation of his sensitivity and his abiding empathy for those in distress.

David, retired in Florida and himself not feeling well, flying up to New York to lend his comforting embrace and lyric voice at the interment of the beautiful girl he once joined to me as wife.

David, on his deathbed, asking his children to join him in prayers and exhorting them to look to the welfare and integrity of their clan. As he had always done, going back to the time he was 21, working as a cashier for a clothing firm and studying for the Hazzanut at night, he saved, begged and borrowed funds to buy a house in the upper Bronx for his family. Here, he collected his parents and 6 children under the one roof and, with the passing of his father, served them as surrogate father and mentor in preserving and guiding the family unit and looking to the welfare, and education of the children. Where here also, he would at times lock himself in a room with Jan Pierce and Richard Tucker for 14 hours a day, listened to the great Hazzanic voices of the day - learning, emulating, criticizing, preparing for the future.

David, always turning over his honorariums for private services rendered, to the Seminary, the Cantors Assembly or some charity of his choice.

Attempting to adequately sing the praises of David would go far beyond the time parameters permitted here and would require a lyricism of greater depth than mine. Yet I am reminded of a line by Keats, the poet: "Heard melodies are sweet, but those unheard are sweeter." Certainly within the memories of the thousands who knew David Putterman, there must be many personal deeds of David, unsung here today, but which could be the unheard 'sweeter melodies' of Keats' poem.

The soft sweet voice is silent now. May the memories and reverberations of it be a timeless inspiration for all of us.

Mr. Joseph Howard Katz:

May I first thank you and your colleagues for extending the honor to me to participate in the memorial commemorating our dear friend, David J. Putterman, Regretfully, the date planned by your Committee conflicts with a hearing I must attend in the Surrogate's Court and which cannot be adjourned. Hence, in lieu of my personal appearance, I write this letter about one whose memory I will always cherish.

To tell the simple truth about David is to court suspicion, that one is touched by imagination, but the truth is that he was a unique person of a rare quality one does not often encounter in a lifetime. There have been legends about men of righteousness in all ages, and in book, he stands tall in their company. I have never known a man more compassionate and more truly devout. Yet in his righteousness, he never became self-righteous.

We had known each other for many years but when my wife and I joined Park Avenue Synagogue about 45 years ago, we cemented that friendship which we had formed years before. Park Avenue Synagogue was David's entire life. First in partnership with our beloved Milton Steinberg, and then with our present Rabbi, Judah Nadich, he gave his devotion, his dedication and his beautiful and majestic tefillah every moment while on the bimah. As a Hazzan, he had few peers and it ill behooves me to even attempt to speak of his Hazzunit to so knowledgeable a group as your distinguished Cantors Assembly.

In the years of our close association while I was Chairman of the Board at Park Avenue Synagogue, there never was a harsh word between us. We shall never forget the fortitude and strength he gave us when we were bereft of a Rabbi at Milton's death and before Judah came to us. Who can forget the letters of condolence and personal visits he made to congregants during his many years with us? Who can forget the love and joy he gave us by his greetings and blessings on happy occasions? He was not only Sheliach Tzibur but a friend and companion as well. We have all lost an indescribably beautiful man.

To have had the good fortune to know him remains one of the great blessings of my own life. In mourning we dare not challenge the Judgment. David J. Putterman's abiding faith would not have sanctioned that.

Rabbi Judah Nadich:

David Putterman served the Park Avenue Synagogue with great loyalty and with great love for forty-three years until he chose to retire in 1976. During that entire period he insisted both for himself and for the congregation upon the highest standards of the hazzanic calling. It happened often as the two of us would stand together in front of the bimah after a service that a person would compliment him and say, "You sang well." He would always correct the person with the words, "You mean that I davvened well."

He insisted that the hazzan **must** always look upon himself as the sheliah tzibbur, the emissary of the congregation and that, therefore, he **must** be a person of sincerity and piety, who possesses an understanding of the full import of the words of the prayers, putting his heart and soul into their articulation. David was that kind of a human being, I recall standing next to him, facing the Ark, and as it would be opened, he would regularly whisper with devotion the words, "P'sach shaaray shomayim l'sfilasenu." Even more important than technical skill - although he certainly possessed that - was feeling, emotion.

In keeping with his life long effort to elevate the standards of the cantorial calling was his concern that the cantor identify himself with the people of his congregation and not play the role of the isolated artist. Therefore, he never thought it demeaning to be a teacher of Bar Mitzvah boys and Bat Mitzvah girls and to take great pains with each one of them so that each would be as near perfect as was possible for the particular child. He tried to be a friend and a mentor to these growing boys and girls. He regarded it as one of his **most** important responsibilities regularly to visit the sick and the bereaved. He wrote letters constantly to members of the congregation upon their birthdays and their wedding anniversaries. Even after his retirement he continued to write from Florida because he regarded the members of his congregation as his friends and they returned that relationship.

I do not wish to be misunderstood. David did not neglect music as the cantor's principal instrument for the interpretation of prayers, as a means for the uplifting of the spirit of worshippers and bringing them to closer communion with the divine. Here as elsewhere, he insisted upon the highest standards of good taste, authenticity and loyalty to the Tradition. Liturgical music had to reflect the sanctity of the words. He rejected utterly the introduction into the synagogue of rock music and other such popular forms as of bad taste and vulgar. That did not mean that there could be nothing new or contemporary in liturgical music but it had to conform with the highest canons of synagogue music. The last time **my** wife and I visited Rea and him in Florida, he showed me with excitement and enthusiasm the sheets of music upon which he was then working and which constituted the volume published by the Cantors Assembly of his own compositions and those of thirty-four classic and contemporary composers,

All of us who were so close to him for so many years **knew** him well. He could be stern, but he could also be warm

and emotional. He demanded much of all who were near him, especially of his students, but he also demanded much more of himself. He loved life and he loved the good things of life. He enjoyed life and had a full and rich life. As a host - especially in Westport - he could be the most gracious and hospitable human being. He could cry when he was moved and he could kiss in friendship.

He was a Jew of faith and piety to the end. On the day before his death I visited him in the hospital and he told me with satisfaction that he had bentshed lulav and etrog. He pointed out a bearded hasid lying in the second cubicle away from him in the Coronary Intensive Care Room and told me of his joy in being able to recite a Mi sheberakh for him.

Then he said to me, "I have no complaints against the Almighty. I have had my tsoros but I have no complaints against Hashem." As I was leaving him, for what turned out to be the last time, he looked at me and said, "You remember how, toward the end of Adon Olam, I would always sing the last line with fervor:

B'yado afkid ruhi b'et ishan v'ah'irrah
V'im ruhi geviati, Adonay lee v'lo irrah

"I place my soul within His hand,
When I sleep, as when awake,
And with my soul, my body too,
The Lord is with me
I shall not fear."

David's soul is in God's hand. He sleeps and does not fear. For the Lord is with him.

Hazzan David Tilman:

I remember David Putterman in so many different ways. I am sure that his absence is keenly felt by all who are here in convention assembled. All of us can recall exactly where he sat in the dining room together with his beloved wife, Rea, and his friend and colleague of so many years, Hazzan Willy Rubin. Are there any among us who did not seek him out during a past convention, who did not greet him, solicit his counsel on both personal and professional matters, or simply spend a few minutes in pleasant conversation with our founder?

My own relationship with David Putterman was both very special and very complex. Over a period of eleven years, we shared great intensity of emotion. We loved each other,

shared in each other's triumphs, and argued more times than I care to remember. As long as he lived, I wanted him to be proud of me. I wanted him to share in my professional accomplishments and triumphs. Underlying our relationship, I believe, was a great reservoir of mutual respect, admiration, and personal devotion.

I met David for the first time in May of 1969, having been referred to him by Hazzan Max Wohlberg after the completion of my first year at the Cantors' Institute, and I saw him for the last time on Monday afternoon, October 8th, as he lay critically ill in the intensive care unit of Mount Sinai Hospital, two days before he died. I spent almost forty minutes with him on that day; I tried several times to leave, but he held onto my left arm with fierce intensity. I knew he was critically ill, and I'm sure, so did he. What is more important - he also knew that I was aware of his imminent death, and therefore both of us felt the need to unburden ourselves of pent-up feelings. He knew that I would carry with me for the duration of my life the memories of those few remaining shared moments, and so we both began to talk, to reminisce, even to sing.

We talked about the High Holiday season that had just past. He was anxious to know what new pieces I had learned. We talked about several of my colleagues in Philadelphia. We talked about my classmates at the Cantors' Institute; he wanted to know what each was doing, and where they were. He inquired about the freshman class; he wanted to know how many there were, and from where they had come. We shared greetings from our respective families, and he inquired about any new developments in my own personal life.

Every graduate of the Cantors' Institute until 1976 spent one semester taking practical hazzanut with David. Whereas every senior spent one hour a week listening to the wisdom he imparted, in a somewhat paternal fashion, I, of necessity, lived that course every day for six years (except, of course on Wednesday - on that day David and Rea went to Westport, and I could occasionally allow myself the rare indulgence of wearing a blue shirt after six p.m.).

Working for David was not easy - he was a hard task-master. The only way to do things was his way. Words of praise were few and far between. When he was dissatisfied with the preparation of a Bar of Bat Mitzvah student, there was no end to his rage.

Several years ago, right here in this hotel, David and my father shared a few words. David said to him: "You know,

Mr. Tilman, I love your son as if he were my own, and that's why I'm so hard on him." To which my father replied:

"Cantor Putterman, he already has one father! Love him a little less. He'll live longer." From these few words, I learned an important lesson. He was hard and demanding on those he loved, and he was hardest on those he loved the most. It is only with the passage of time that I have come to understand why he was so demanding of me. I presented him with a challenge denied him by his own two sons: I had committed myself to become a hazzan, and he saw an opportunity to mold me in his own image. He was strict with me, just the way he was strict and demanding with every student and colleague; because he was strict and demanding of himself. He wanted me, as he wanted all of you, to become the best hazzan I could possibly be; he would accept nothing less, from me, or from any of you.

Now after I have been on my own for five years, I realize just how right he was on so many issues. He believed with almost Hasidic fervor in the power of tefillah, and he, therefore, took very seriously his role as sheliah tzibbur. I believe he saw himself primarily as the leader of his congregation in prayer, and I truly believe that this role was more important to him than all his other responsibilities and accomplishments as founder of the Cantors' Institute and Cantors Assembly. For six years, I stood next to him every Shabbat, every Yom Tov, and every High Holiday. I listened as he interpreted our sacred texts in the most beautiful and meaningful fashion utilizing his great talent and experience.

I hear his voice speaking to me. I told him on that eventful Monday afternoon seven months ago that I hear him most on Yom Kippur, I hear his voice as I chant V'khakh hayah omer, I hear him as I sing Ki hiney kahomer, and I realize that just as the Almighty molds and shapes His creations as clay in the hands of the potter, as stone in the hands of the mason, so did David Putterman attempt to mold each and every one of us into the kind of devoted kli kadosh, sheliah tzibbur, and servant of the Jewish community that he was. Our very presence in this room today, assembled as convention of hazzanim, is witness to just how much he succeeded. He considered his profession, his sacred calling, to be the most important aspect of his life - frequently even at the expense of personal joys and satisfactions.

At the end of our meeting last October, he sat up in bed, and with almost superhuman effort, he hugged and kissed me for the last time. His last words to me were,

"Give my love to all who know me." This is what I have tried to do in these few words – to extend to you, the five hundred members of the Cantors Assembly, the eternal love of our founder, Hazzan David Yosef ben Yisrael Moshe.

May his memory be for a blessing!

TUESDAY EVENING, APRIL 29, 1980

Tribute to Hazzan Moses J. Silverman

Chairman: Hazzan Morton Shames:

Friends, we are lucky to be assembled here in these beautiful surroundings, in a way, far from all the tzoers in the world and to be able this evening to share in a special simha. A simha of a colleague who, thank God, is celebrating 40 years with his synagogue. Im yirtze ha-shem, may we all have that nachas. I say that we share in this simha because, in effect, we have the glory of the work which Hazzan Moses Silverman has given to his congregation for 40 years.

This morning we were privileged to meet and to listen to Rabbi Seymour Cohen and so a lengthy introduction is certainly not necessary. It was a treat for me this morning, as it was last week when I met him in Chicago. His friendly and warm personality is such that I already feel a strong friendship towards him. Suffice it to say that he has the credentials, the stature and the qualities that will make him an outstanding president of the Rabbinic Assembly. But more important than that, he is the lucky Rabbi to have Moe Silverman as his hazzan and in turn, Moe has the pleasure of having him as his Rabbi. Rabbi Seymour Cohen.

Rabbi Cohen:

I have detected the presence of a number of my teachers who are here. Not in musicology, of which I am a minor student, very minor. Prof. Simon Greenberg, who watches every word I say and when I make a mistake, sends me a letter. I once misquoted a biblical verse, a Midrash Tehillim, I said it was a psalm, by mistake, back in '68. He corrected me at once and at length. Prof. Zucker, whom I love very much and who would not hesitate to catch me in an error.

We had an outstanding service: a very beautiful evening. Two agents came, President Shames, Executive Vice President Rosenbaum, to see whether I would meet your needs and could say the proper words. They have heard part of what I have to say because I am not that creative. But I want to tell you my problems. You have problems. My problem that Shabbat was one of the most difficult homiletical problems I have ever faced. I teach homiletics, I occasionally print books of homiletics but how do you honor a hazzan on the sedrah of Tazriah-Metzorah? Someone down

the line, passed a slightly off-color joke about tenors. I won't go any further, but you can't talk on Tazriah-Metzorah. So, ich hob arum se-drevta bisel and I decided that you know, it's a special Shabbes and a special Shabbes was another type of shira, because our congregation, this Cantors Assembly has had the privilege of az yashir Moshe u'vnay visrael. We have a Shabbat Shira every Shabbes. I have a personal delight in listening and partaking and annoying our hazzan because when he is in the middle of a recitative I decide to zich unter fonfen a little bit. And in his record, and you should get a copy of his record, the proceeds go, I don't know, to the synagogue, somewhere, the Assembly, anyone can have it. They are all sold out anyway. But, there was one point where all of the technicians could not remove one burtch on my part. I am proud that a hundred years from now, when Pavarotti is heard, when Jan Peerce is heard (I'm going to be safe, I'm not going to mention the other fellow, the brother-in-law's name), and Moses Silverman is heard, I, too, Seymour Cohen, will have one-quarter of a note. But we managed to find something. A Yid gefint zich an avtze and I spoke on the theme of birth, the coming of life and the theme of creativity. And I admire creative people.

I have done many things in my own life but I have never had the full satisfaction of being a truly creative person. Our Hazzan Silverman is a partner with God in the act of creation. He is a person who has been blessed with a magnificent tradition of five generations of hazzanim. His personal life, together with his co-creator Rz, wonderful children, a family that is most devoted to see. The tears welled up in his eyes when I pulled a little stunt. What was the stunt? Es hatoai ani mazkir ha-yom. In our program for the Shabbat on which we celebrated his anniversary we listed the various composers. When it came to the name Silverman, his father Yaakov Silverman, of blessed memory, we printed the full name because from his father his most immediate ancestor in hazzanut, he mastered this particular art.

Creativity is more than just trying to do some work. It means constant toil. It means, in the case of a hazzan, doing the scales (and the fellow who is going the scales near Room 4510 will find a time bomb under his bed if he does it any more). Balzac once said the constant toil is the law of art, as it is of life. To become, as Moses J. Silverman has become, a great cantor, a great Hazzan, to then remain at the very peak of his profession, represents a tremendous out-pouring of effort, of discipline, of training. Creation, the nurturing of a God-given talent,

means more than toil and patience with oneself. There must be a total calling upon one's capacities. There must be an ever fresh use of the past. There must be absorption, intensity and fascination. For our congregation his presence has, of course, been a blessing. For this Cantors Assembly his presence has, indeed been a benediction. The fact is, what has this man been able to do? There is a verse, and I have a Tehilim here, in the 60th Psalm which says hoshiah nah yeminha v'aneini. Save with your right hand and answer me. It is interesting that one variant reads it in the plural and the other variant reads it in the singular. When a hazzan is truly committed to his work, when he is loved, as our hazzan is loved, when there is the personal feeling which I have for this, my colleague, my comrade, when one has a person of those capacities we know that he is able to fuse the many and make them into the one devoted to the service of the One.

Samahti, I rejoiced, when they said, let us come to the house of the Lord, as we read in Psalm 122. It has really been a joy to be able to come together with him (and I'm always a little late), to this man who understands the meaning of time (for a hazzan time is all important). You keep time, you mark time, when you're off time. One must understand the value of time and one must understand how wonderful an experience it is to come to the House of the Lord. We have but one prayer for him, for Roz. It's a prayer which was, in a sense, offered by God for those who are loyal to Him. When they spoke of our great leader, our great teacher, the master teacher of the Jewish people, that Moshe lived to be a 120 years of age but what was most important and most remarkable was that his eyes were undimmed and his vigor unabated. This is our prayer for Roz, this is our prayer for our previous and beloved Moses, this is our prayer for him that for many, many years he may be among those who work in the vineyard of the Lord as a source of strength, of inspiration, of courage to all of us.

Hazzan Shames:

I will call now upon our own Executive Vice President, Hazzan Samuel Rosenbaum.

Hazzan Rosenbaum:

I have had a very special pleasure and honor. As Rabbi Cohen told you, Morton Shames and I spent Sunday night in Chicago, participating in an extraordinary tribute to Moses by the members of his congregation. There I met again Moe's and Roz' sons, David and Danny. Their younger son, Danny, expected to be here but was not able to be here: he made a very special effort and asked me whether I would not

read his personal statement in praise of his father. I leave it to you to ascertain the quality of the son and of the parents.

Danny writes:

This evening, I join in spirit with you who honor my father as a great Cantor, teacher, artist, colleague and friend, but I alone among you tonight honor him also as a beloved parent:

Tonight, you will speak of a towering Cantorial talent
And I, will remember a cheek pressed close to mine
flushed with a father's tender love for his son.

Tonight, you will speak of a glorious voice raised in
praise of God
And I, will recall the powerful joy of a child hearing
his father sing his favorite nonsense song once again
in command performance.

Tonight, you will speak of the remarkable achievements
of a mentor, a leader, a creative force
And I, will think of his gentle hand helping me to tie
a bow, spin a top, sharing my ecstasy in mastering the
most humble task.

And do the simple feats for which I honor him pale when
compared to the worldly accomplishments and triumphs
to which you make testimony tonight?

I think not.

And in my heart of hearts I feel sure that those acts
of fatherly love, devotion and grace are to him as
well...

His most heroic works of all.

God bless you and keep you dear father.

Hazzan Shames:

We've heard words from his beloved rabbi and his
kehillah which he serves. We've heard words from his
beloved son and I have the honor to speak to him on behalf
of all of us, his colleagues, his peers.

Rarely is there a man within the ranks of an organiza-
tion who contributes so greatly of his energies as the man
whom we are honoring this evening. Such a person is our
own Moses Silverman who is celebrating his 40th anniversary
as Hazzan of Anshe Emet of Chicago. Time and again as he

accepted positions of great responsibility, positions which require hard work in return, and he accepted them so our Assembly might be the one to prosper and to be the lucky recipient. One is certain that when Moe does accept that responsibility, it will be carried out efficiently and successfully. Yes, he has contributed large sums of money for the Cantors Assembly, but he has given us much more. He has given us of his unique qualities as a human being, as an example to follow as a Hazzan.

Each of us gained in stature as a Hazzan when Moe was honored last week at his synagogue. Those of us who were present could only be proud of the tribute his congregation, his rabbi, his colleagues and family paid him. It was a pleasure, as Sam said, for both of us to share in that simcha.

His professionalism as a true shaliah tzibbur only serves to raise our image. Within our ranks he has served as a leader but more important, as a leveler in times of trouble and a fair mediator when conflict exists. Moe is a fine, sweet human being, a mensch with compassion and good sense.

Moe, we thank you for your many years of devotion to us and in behalf of the entire Cantors Assembly, I am privileged to present this to you so that you may know of our affection for you and so that you may mark this milestone in your life and in the life of your dear wife, Roz, who also shares in this milestone.

Hazzan Silverman:

My dear colleagues, I will admit to feeling very, very emotional at this moment and I can't promise what is going to come out of me at this time. Thank you, first, for making this week, beginning with the magnificent celebration we had at my congregation, and now, you, for making this week, perhaps one of the most memorable ones in Roz's and my life. If the Cantors Assembly chose to honor me for any reason at this convention, the occasion becomes doubly meaningful because I'm sharing it with my closest and dearest friend, whom you will honor tomorrow night, Sam Rosenbaum. It has been my pleasure to work with him through the years and I know that you will agree with me when I say there is no one, there is no one like our Sam.

It is a wonderful and glorious feeling to have a relationship with one's rabbi which makes it a mutual pleasure for him to participate in one's simha. How

fortunate, indeed, I am, that my rabbi, Seymour Cohen, was delighted to accept your invitation to be present at this dinner tonight, in spite of a very, very busy schedule. Rabi Seymour, I want to thank you for the wonderful week you have given me and particularly, for coming to share this unforgettable occasion in our lives.

It is common knowledge that the experience and wisdom of the senior citizen, which I have just become, is invaluable. Our Assembly was founded almost 34 years ago and since I am one of the founding members and have been involved since the very beginning, since I have been with my beloved Anshe Emet for 40 years, I now feel like a senior citizen of the cantorate. I know that I have acquired the experience and I pray, that I have acquired just a little bit of the wisdom. Fortunate, indeed, is our role as hazzanim in the leadership of prayer, for we are the messengers of our congregation. God may speak to His people through priests and prophets, but the children of Israel speak to God through their sheliah tzibbur - the songs, the psalms, the prayers. We aren't bound by any rigid rules other than the rules of our own tradition and good taste.

In 1964, as President of the Cantors Assembly, I was privileged to deliver the keynote address at our convention. You probably don't remember what I said but my deep feelings in these last sixteen years have not changed one bit. May I, with your kind permission, quote just a short paragraph which I consider to be particularly significant.

"That which we truly love we sing about. It is our high privilege to teach Torah in song. It is our high privilege to do much to make the synagogue the center of Jewish life. All informed Jews are agreed that without the synagogue there is no Jewish survival. We, who teach and inspire with our song, are therefore vital to Jewish survival and so are indispensable to the perpetuity of the synagogue. My colleagues, we have one great and sacred obligation above all others: y'ha-arev nah Adonai eloheinu et divrei torat'kha b'finu u'v'fi amkha bet Yisrael, "Make sweet, we pray thee, Lord, Our God, the words of the Torah in our mouths and in the mouths of Thy people, the house of Israel." You and I will live in our song. You particularly. They will hear your song and they will go from the synagogue and they will carry your song with them. Your song will accompany them wherever they go. In sorrow they will strengthen them; in joy it will gladden them and they will say, from the very depths of their being and hearts, Ashrei yoshvei vaytecha od yehallelukha. Happy are they that dwell in Thy house; they shall ever praise Thee. Amen.

C O N C E R T

"From the Creativity of Hazzanim"

Tuesday Evening, April 29th, 1980

at 10 o'clock

33rd Annual Convention

CANTORS ASSEMBLY

Grossinger's, New York

FROM THE CREATIVITY OF HAZZANIM

CONCERT

33rd Annual Convention of the Cantors Assembly
Tuesday evening, April 29th, 1980

P R O G R A M

I. For and About Children

"Softly Shines the Moonlight"	Rosenbaum/Davidson
"The Merry Rebbe Elie"	Rosenbaum/Davidson
"Here, Here, Here"	Rosenbaum/Ellstein
(from Gebirtig's "Reisele")	
The Convention Chorus	

II. Hazzanut

"Yehi Ratzon" (Birkhat Hahodesh)	Liturgy/Silverman
Hazzan Edward Berman	
Leo Barkin, Piano	

III. From the World of Oratorio

"His heart beat in cadence..."	Rosenbaum/Secunda
(If Not Higher)	
"The Litvak could hear in the Sigh..."	
(If Not Higher)	Rosenbaum/Secunda
Hazzan Allan Michelson	
Leo Barkin, Piano	
"The air is lush with silence	
(The Last Judgment)	Rosenbaum/Weiner
Jacqueline Kadrmas	
"In the silence..." (Yizkor)	Rosenbaum/Secunda
Deborah Kraus	
"The plea of Reb Levi Yitzhok" (Yizkor)	Rosenbaum/Secunda
Hazzan Allan Michelson	
Leo Barkin, Piano	

IV. Two Songs for Soprano

"Psalm to the Unknown"	Rosenbaum/Kingsley
"The Winter of My Life"	Rosenbaum/Kingsley
Shelley Philibosian	

V. Hazzanut

"Elohai N'tzor"	Liturgy/Silverman
Hazzan Israel Barzak	
Leo Barkin, Piano	

VI. Psalm for the Day

"Shepherd Me Lord"	Rosenbaum/Kingsley
The Convention Chorus	

VII. Convention Premier

A TIME FOR FREEDOM
(The Trial of Anatoly Shcharansky)

A parable for Tenor, Baritone and Chorus

Text: Samuel Rosenbaum	Music: Charles Davidson
Shcharansky	Jacob Mendelson
Prosecutor	Michael Riley
with the	
Convention Chorus	
Roger Wilhelm, Conductor	
Walter Saul, Piano	

Softly Shines the Moonlight

Text: S.Rosenbaum Music: C.Davidson

Softly shines the moonlight.
The nightingale sings up above.
But no song we hear and no moon we see
For tomorrow you leave, my love.

Softly shines the moonlight.
As we two here speak of our pain.
Oh, how many vows have we spoken here?
Oh, how many links in love's chain?

Softly shines the moonlight.
The breeze seems to whisper goodbye.
Who knows will you ever return to me?
Who knows yet the tears I will cry?
Softly shines the moonlight.
As you put your right hand in mine
And you swear by our love's eternity
To come back to me and be mine.

Softly shines the moonlight.
How quickly our moments do fly.
Now I'm all alone in the moonlight
And the nightingale echoes my sigh.

The Merry Rebbe Elie

Text: S.Rosenbaum Music: C.Davidson

When the saintly Rebbe Elie
Wanted people to be merry
When he wanted his hasidim to be gay
He would take a sip of wine
And on sherayim he would dine
And then send for his fiddlers to play.
And when the Rebbe's forty fiddlers
Played upon their forty fiddles
They banished gloom and sadness all
the day
For the Rebbe's forty fiddles
Knew the answers to life's riddles
And could drive gloom and sadness away.

When the saintly Rebbe Elie
Wanted very to be merry,
He wanted to inspire higher joy.
He would to the shamess bellow:

"Come let's make the music mellow!"
And would send for the cello to
enjoy.

And when the Rebbe's yellow cello
Played a tune so sweet and mellow
It lifted one and all to higher joy
For the playing of the cello
Made each man to love his fellow
And the gloom and the sadness to
destroy.

When the saintly Rebbe Elie
Wanted o, so very, very to be merry
He wanted for his joy to reach on
high.

He would start a sh'er a-winding
And he then began reminding
His ten trumpeters their song to
magnify.

And when the Rebbe's fine musicians
Joined as one in their renditions
It set the angels dancing there on
high.

For the nigun pushed all sorrow
From today unto tomorrow
And the song all tomorrows will defy.

Here, Here, Here

Text: S.Rosenbaum Music-A. Ellstein

When the night begins to fall,
On my love I come to call,
As the shadows softly gather
Round her house and garden wall,
In the dusk I call her name out,
"Reissel, I am here."

And the echo answers softly,
"Here, here, here."

So I stand and patiently
Wait until she comes to me
And her voice, her face, they linger
Warming me in reverie.
Then I hear **her** step descending
And I feel her near,

As my call goes on unending.
"Here here, here."

Now at last she comes to me
 And her eyes speak silently
 of the love we'll share together
 through all time's eternity
 As we stand alone, enchanted,
 Pounding hearts so near,
 I kiss my Reisel, oh, so gently,
 Here, here, here.

Moon and stars they go their way,
 And a sad farewell we say.
 One last kiss to hold in mem'ry,
 Till we meet again some day
 Night and I stand silent, waiting,
 Till again you're near.
 Come and ease my heart's sweet aching.
 Here, here, here.

If Not Higher

Text: S.Rosenbaum MUSIC: S.Secunda

Tenor:

(Now, the Rabbi the Rabbi was
 A man of his time.
 Righteous, wise and learned,
 Ripe with knowledge and wisdom,
 Rich in deeds.

Aria:

His heart beat in cadence with the
 pain of all men,
 The humble, the simple, the poor, the
 persecuted.
 Serving the lowly he celebrated his
 Maker
 Offering his litany with joy.
 And the fire of his joy
 Spread like a golden dawn
 Fusing soul to soul into one soul:
 Joy to joy into one joy,
 Effacing,
 Diminishing sorrow and suffering
 before it.

Tenor:

(Where does he go?
 Where does the Rabbi disappear to?

Narrator:

And being a Litvak
 He meant to find out.
 That very evening
 He contrived to steal himself into
 the house of the Rabbi.
 Into his very room.
 Under his very bed.
 Evening gave way to night and
 The Rabbi took to his bed.
 The Litvak, patient, confident,
 Waited below.
 The minutes were like hours,
 But finally they, and the hours
 passed.
 The Rabbi stirred:
 A sigh escaped his lips.)

Aria

Tenor:

The Litvak could hear in the sigh
 The heartbreak and misery of the
 Jewish people.
 The pain and the anguish of the
 bitter centuries.
 Even the Litvak shuddered in response.
 Then, outside, in the distance
 He heard the Shamash making his
 sacred rounds
 Calling the Jews to prayer.
 The chant echoed responsively
 In the chill night
 The words hung in the air like stars:
 Awaken, brethren, to give an
 accounting to our Maker!
 Awaken, brethren, to beg forgiveness
 from our Maker:

The Last Judgment

Text: S.Rosenbaum Music: L.Weiner

(Bontche stands before the throne of
 the Almighty. Gathered round is the
 entire angel array. All are moved by
 the Defense Attorney's account of
 Bontche's wretched life. Even the
 Prosecutor can utter no word against
 him. No one can believe this. Never
 has one so blameless been brought for

judgment. Bontche, not understanding
most of what has gone on, stands
terror-stricken.)

The air is lush
With silence.
Up,
Up
The quiet swells
Like the smoke of an offering,
Like the melody of a prayer.
Up,
Up.

Then,
From above,
From high in the sky
Above the heavens
A voice calls.
Soft,
Tender
As a kiss,
Sweet
As a smile.

Judge:
"Bontche.
Bontche, my child.
You are at home.
Have no fear."

A tear forms
In Bontche's heart.
One,
Then another.
From somewhere
Deep in hope long extinguished,
From the wasteland
Of a soul
Frozen in silence and neglect
The tears melt
And flow.
Bontche so wants
To open his eyes.
But they are awash with the tears.
How long
Since he had cried?
How long
Since he had drunk to the full
The wine of heavy tears
Distilled in a dream?

Vizkor

Text: S.Rosenbaum Music: S.Secunda

Aria: (Mezzo)
In the silence
You can hear
A hair torn from a beard,
The shame of a daughter
Abused and defiled,
The crackle of scrolls
Consumed by fire.

In the silence
You can hear
Tidings of nothingness
From Warsaw seder nights
Where a tortured Elijah
Flies from ruin to ruin
Sifting the stones
For his cup.

In the silence
You can hear
Snow fall on Belsen
Covering the ash, at last,
As with shrouds.
And you wonder
How the heavens,
Black from the soot of six million,
Still can hold
So white a snow.

There, in the cold gloom,
Barefoot, disheveled,
Clenched fists
pounding the ovens of death
Mother Rachel
(Far, far from Ramah)
Weeps for her children.

Aria: (Tenor)
In the silence
You can hear
The signs of the serafim
From high above the firmament
As Levi Yitzhak,
Once of Berditchev,
Fills the night with his pleading:

"Master,

Why,

How can a father
Torment a blind child?
Is not a blind child
Still a child
To his father?

"Whom does Man seek
In the dark?
You!

"And when he stumbles -
And falls
From **whom** does he
Hide his face?
From You!

"When he is hurt
To whom does he turn?
To You:
Only to You!"

Psalm to the Unknown

Text: S.Rosenbaum Music: G-Kingsley

Master,
Master, mysterious, nameless
How shall I speak to You?
What is the unformed word that will
bring You to my side?

Does the softest sweet beat of **my**
heart whisper Your name,
Or have You hidden it in the endless
restive rolling of the sea?
Will I find it in thunder?
Or in the call of a bird at dawn?

Or maybe it is in wanting You
I shall find You
And You will find
Me

The Winter of My Life

Text: S.Rosenbaum Music: G.Kingsley

The winter of my life
Steals into **my** heart on cold and
silent feet.
Persistent and determined,
The chill is here to stay
The winter of **my** life.
The winter of **my** life
Let it **come** without regret,
Without a tear for what is **not to**
be
As the embers gently cool
The sparks fly up and disappear
Into the winter of **my** life.

Empty now the dreams of spring,
The blush of summer now has faded.
Gone the zest that autumn brings,
The crumbled castles youth created.

But I will not complain.
I've had **my** share of living
I've tasted ev'ry spice, sampled
ev'ry scent
I've had my fill of sin and
forgiving

In the winter of **my** life
I have but one desire.
One more, just one.
Let **me**, if I can savor this season,
too,
The winter of my life.

Shepherd Me, Lord

Text: S.Rosenbaum Music: G-Kingsley

Lord, watch over me.
Shepherd Me, Lord.
Lord, let me lie down.
Shepherd Me, Lord.
Lord, let me be free.

Shepherd Me, Lord.
Lord, make me a crown.
Shepherd Me, Lord.

And when I walk in darkness and fear,
Lend me your staff.
Shepherd, oh Lord.
Let me know You are here.

Lord, set me a table.
Shepherd Me, Lord.
Lord, sweeten my day.
Shepherd Me, Lord.
Lord, as long as I am able
Shepherd Me, Lord.
Lord, show me the way.
Shepherd **Me**, Lord.

"A TIME FOR FREEDOM"

An Oratorio based on the
Trial of Anatoly Shcharansky

Text
Samuel Rosenbaum

Music
Charles Davidson

Ashbourne Music Publishing, Inc.
Elkins Park, Pa. 19117

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"A TIME FOR FREEDOM"

by Samuel Rosenbaum and Charles Davidson

Far off,
deep in the mists
of the old world,
there is a cage.
It stretches
from the Baltic to the Pacific,
from the Arctic to the Black Sea:
across deeert
and frozen tundra,
fertile steppes
and ice-swollen rivers.

Grim, gray
and foreboding,
it is the
largest cage
in the world.

In the cage
live
two hundred and fifty million
souls.

Almost no sound
rises from the cage.
One may speak
only
if he has nothing to say,
or to confess
to a crime
he never committed,

(Inspired, in part, by a fable by Eliezer Shteinberg.)

Escape --
almost impossible.
The bars are strong,
the jailers
alert.

Many try:
few succeed.
But still they try --
those **who** have learned
from an echo
whispered by the wind,
from a half-remembered
grandfather's tale,
from the credo
stamped into their souls,
that they are
children of God --
created in His image,
born to be free.

A tale.
A tale of two birds
and of a man
born to be free.

Golden the day, sparkling and bright,
flooded the earth with crystals of light.
The sun, a red ball, **glistens with glee.**
A day fit for kings: a day to be free.

Voice: The prisoner will state his name
and identification.

A.S. My name is Anatoly Shcharansky. I
was born in Donetsk in 1948. I **am** a
mathematician, specializing in automation,
computers, cybernetics and engineering.

Voice: Family?

A.S.: A wife, Avital Shcharansky. She was
born in 1954 and is a designer of furniture
by profession. A day after we were married...

Voice: The Government does not recognize marriages performed by a rabbi!

A.S.: The day after we were married, she was forced to leave the Soviet Union. She now lives in Jerusalem. I have not seen her or spoken to her since the day of our wedding.

Voice: The charges against the prisoner:

Prosecutor: The prisoner is charged with treason and espionage under Article 64a of the Criminal Code, and with agitation and propaganda against the Soviet Union under Article 70 of the Criminal Code. **To wit:**

Specification One: That he participated in a film shown on television in the West.

Specification Two: That he collected and kept a list of the names of those Jews who were refused emigration visas.

Specification Three: That he passed vital information to western correspondents.

Specification Four: That on several occasions he met with an American historian and a number of Zionist emissaries for anti-Soviet purposes.

Specification Five: That he assembled dossiers on cases of deprivation of human rights in the USSR, on Prisoners of Conscience and on the question of the Soviet government's negative attitude to the study and dissemination of Yiddish, Hebrew and Jewish culture.

Specification Six: That he published and disseminated attacks on anti-Semitism in the USSR.

Specification Seven: That he met and conspired with a visiting delegation of American senators regarding the Jackson-Vanick amendment.

Specification Eight: That he sent a telegram of congratulations to the President of the United States on America's bicentennial.

Two tiny song-birds, oh me and oh my,
caught and imprisoned, but don't ask me why.
For nought, for nothing, for nary a wrong;
enclosed in a cage for only a song.

Prosecutor: Prisoner, how do you plead?

A.S.: I deny completely each and every charge of treason and anti-Soviet agitation. I did many of the things listed in the charges, but it is absurd to imply that these acts were in any way treasonous.

As for my Zionist activity, I am a Jew.
I and three million Jewish souls have been
thirsting for the right
to read a Jewish book,
to study a sacred Jewish text,
to see a Jewish play,
to enter a synagogue,
to speak a Hebrew word,
to dream a Jewish dream --
to be Jews.

There is nothing in these hopes that can hurt or damage the Soviet Union. For years our silent cries echoed and re-echoed, going and returning like undelivered mail. But now there is a Jewish State. It is a fact. If we cannot be Jews here, we shall be Jews in our reborn homeland.

In spite of threats and torture, imprisonment, blackmail and extortion the voices will not be stilled or contained.
The Jews of Silence will be silent no more.

Too bad, too bad, but what can be done?
The cage is well made, there's no place to run.
So, one of the birds, older and wise,
sits humble and still, occasionally sighs.
If sit you must, you must. What else can you do?
You dream of redemption and hope it comes true.

but the other, the younger, cannot sit still.
The darker her fate, the stronger her will.
She crawls and she scratches at lock and at bar.
Her screams, her defiance can be heard from afar.
She lunges, she tears, her anger she feeds.
No match for the iron, her body it bleeds.

Prosecutor: When did you first begin your anti-Soviet Zionist activity?

A.S.: In 1973, I submitted my first application for a visa to Israel. It was denied.

Prosecutor: Naturally. You were in possession of classified material.

A.S.: How can that be since the Moscow Institute of Physics and Technology, where I was employed, was itself not classified?

Prosecutor: Yet were you not refused a visa several **more** times on the same grounds? And were you not, shortly thereafter, dismissed from the Institute?

A.S.: I was refused a visa and I was dismissed from my position in 1975, not because I was in possession of classified material; such material was not available at the Institute. But only because I was a Jew who wanted to emigrate to Israel.

Prosecutor: Let us leave that for a moment. After your dismissal were you not called in by the Finance Department of the district where you lived for failure to pay taxes on your income from private tutoring?

Is that not what would happen to any Soviet citizen who broke the law?

A.S.: After my dismissal, I began to tutor students privately in English, mathematics and physics in my home in Istra. Istra is a suburban district of Moscow. They refused to grant me a license because, they said, my pupils were for the most part residents of Moscow proper. They sent me to the Moscow authorities for my license.

Prosecutor: And were you not denied a license there, too?

A.S.: The Moscow bureaucrat told me that he could not license me as a teacher since I lived in Istra.

Calm down, you fool, the older bird pleads.
Your screams go unanswered; your cries no one heeds.
Make peace with your fate. Come here and rest
I tell you it's fated, it's all for the best.

Prosecutor: Our investigation shows that you were an active participant in cultural and scientific seminars organized by Jewish dissidents, and that you even delivered several lectures at such secret meetings.

A.S.: It is true, but they were not secret meetings and the subjects discussed in no way dealt with the security of the Soviet government or the Soviet people.

Prosecutor: Did you not also serve as an interpreter at many meetings between dissidents and visitors and journalists from outside the Soviet Union? Particularly with American government officials who were known to have an anti-Soviet interest in Soviet Jewish emigration?

A.S.: True, but you cannot condemn the attempt of a people to want to realize itself in its ancient homeland as anti-Soviet.

Prosecutor: Did you not grow even more brazen and did you not organize press conferences to which were invited members of the Moscow foreign press corps. And did you not discuss with these journalists alleged cases of violations of the Helsinki Accord? And were these lies not faithfully reported in the United States Congressional Record and in the American press?

A.S.: Yes, I did speak to foreign journalists. No, they were not lies.

At that point, Ro-the-le, tender and sweet,
walks by to look and to hear her birds tweet.
And she sees, blessed be her eyes,
how desperately, earnestly, the little bird tries
to fly from the cage, to be once more free.
She sees the despair and answers the plea.
How cruel, how wrong to imprison them so;
she will open the cage and let them both go.

Prosecutor: The prisoner was given every opportunity to reconsider his actions. He was detained a number of times for shorter and longer periods and warned of the consequences. He came under constant surveillance. Not only did the government find his activity improper, but the media, as well. "Izvestia" devoted a series of articles to him and concluded that he was "a hooligan capable of using any means -- including force -- to gain his ends." Moscow television refers to him as "that soldier of Zionism,"

The birds see their chance, and wasting no time,
spread out their wings in a towering climb.

Up, up, up, high on a tree
They rest for a moment, tired but free.

Voice: The prisoner may now present his case.

A.S.: Mine is a hopeless case.
To defend myself, useless,
Since I was judged guilty
by Izvestia
a year and a half ago --
before the trial was opened,
before the investigation was begun.
The newspapers,
and later, my accusers,
have made of me
a hooligan,
an enemy of the state.
My open efforts
to put true, unclassified facts
before the
Soviet people
have been transformed
into espionage.

I have no doubt
that this court
will do
as it has been told to do
and will support
the Prosecutor
in his request
for as harsh a sentence
as the law
permits.

Since, in the opinion of the Prosecutor,
to be a Zionist is to be somehow
anti-Soviet, perhaps the best
response to that absurdity is to
state plainly and openly what Zionism
is and let the world judge whether it
has come to injure mankind or the Soviet
Union.

For a thousand years
we Jews lived in Zion.
For two thousand years
Zion lived in us.

Through the nightmare
of history,
Israel suffered, prayed, hoped
and waited
for the return to Zion.
The road back
was long and tortuous.

In the twilight of the 19th century
the voices of hatred
rose with renewed passion.
Organized anti-Semitism in Germany,
ritual murder trials
in Hungary and Kiev.
In France,
Dreyfus, the Jew
ground under the heel
of rampant
Jew-hatred.

In the aftermath of the Dreyfus affair
Theodore Herzl threw down the challenge:

"Jews have but one way of saving themselves, a return to their own people and an emigration to their own land. The world will be freer by our liberty, richer by our wealth, greater by our greatness."

Thus was Zionism born.

Zionism is not a provocation but a historical process which can no longer be denied. Jews learned, at last, that they could find their identity, not in assimilation, but in joining their brothers in their ancient new land. Israel is a small and fragile land, struggling for its very existence in a hostile world. A world which cannot yet accept the fact that the Jewish people lives and will not disappear from the face of the earth.

High, high up on the tree
the two birds rest. Tired, but free.
Says the older one, the quiet one,
to the younger one, the restless one:

Would you have thought, just an hour ago
that we would be freed without striking a blow?
Tell me the truth, impatient young fool,
was there a need to break every rule?
To yammer and scream and make a to-do.
Did not God in Heaven help me as you?
Was there a need for you so to try,
to batter the bars, to whimper and cry?
If we are fated to fly, to be free,
redemption will come for you and also for me.

Says the younger one, the restless one,
to the older one, the quiet one:
We were born to be free, so redemption must come;
but for whose sake, my silent one?

Voice: Prisoner Shcharansky, rise and
face the court. Before we pass sentence
have you anything to say?

A.S.: "When they interrogated me the
chief investigator warned me that unless
I recanted and admitted my wrongdoing I
could face execution by firing squad, or
at the very least, 15 years at hard labor.

"If I would agree to cooperate and help
destroy the Jewish emigration movement,
I would have my freedom and a quick
reunion with my wife."

Pharoanu gavaryu!
Atposti narod moi!
To the Pharoah I say,
Let my people go!*

Here we have drained the cup
For always and forever.
We *have* paid you our debt
For our brief Russian visit.
paid you in full.

Pharoah, let my people go!

*From the Yiddish poem by David Markish,

A.S.: "It is now five years since I first submitted my request for a visa to Israel. Today, I am further than ever from that dream. It would seem to be cause for regret. Not so. It is absolutely otherwise. I am happy. I am happy that I lived honestly, in peace with my conscience. I never compromised my honor or my soul, even under the threat of death."

Pharoah, let my people go!
Not from the stuff of slaves were we formed.
The stamp of free-men is on our hearts.
Pharoah, let my people go!

A.S.: "The Jewish people, my people, has been dispersed for two thousand years. But wherever they were, each year they proclaimed, "Next year in Jerusalem." Now, when I am further than ever from my people, from my Avital, facing difficult years of imprisonment, I turn to my people, to my Avital, and repeat the ancient promise, "Next year in Jerusalem."

Pharoah, let my people go!
Be warned. Our idea will strike roots
It will sprout even in silence,
Overwhelming your silence,
Impressing even your slaves.

A.S.: Now, I turn to you, the court, who were required to confirm a sentence predetermined in high places.

To you, I have nothing to say.

Pharoah, let my people go!
As a mighty stream, we shall
 break through and wash away the dams.
We shall bite, beat and tear down your walls.
Shatter the chains and sweep them away.
There will yet be
One final exodus.
Pharoah, let my people go!

Let my people go:

WEDNESDAY MORNING, APRIL 30, 1980

WORKSHOP

Chairman: Hazzan Moshe Meirovich,
Clearwater, Fla.

"THE RESPONSIVE FORMS IN JEWISH LITURGY"

Hazzan Max Wohlberg
Professor Emeritus
Cantors Institute, Jewish Theological Seminary

Hazzan Max Wohlberg:

I'm supposed to speak on congregational singing and some aspects of it which we usually do not consider. But we ought to consider congregational singing, not only because as some of the speakers said yesterday this is a "me" generation. We are not to assume that congregants are ready and content to sit back and listen. They want to participate and I think we ought to give them every opportunity to participate.

The elements of congregational singing are actually four. There are four primary elements. There are others as later on we can consider as to how but first we ought to consider what and who and these are at least four aspects of the problem. These are the liturgy itself, the text for the prayers, the music with which we clothe the text, the congregation and the hazzan. Indirectly we have to consider, also, the history of the synagogue, the Bet Hakknesset.

Prayer, as was said by Harav Kook, zikhron tzaddik livrakha, is a human compulsion, is a human need, necessity for prayer. Hatefilah, hi lanu l'olam kulo hekhraich gamur, it's a compulsion, v'gam ta-anug hayoter kasher b'ta-anugim. It's a great compulsion and a great pleasure which is afforded to us in prayer.

Originally, prayer was free, unorganized, Joseph Karo in "Mekhhkarim B'toldot Tefilah," writes: B'zman kadum hatefilah lo hayta kavua v'lo mesuderet. It wasn't set, it wasn't organized. Im hirqisha adam b'libo ha-tzorekh l'hitpallel - if he felt like davening, hitpallel, v'im lav lo hitpallel. V'hamitpallel hitpallel ma sherahash libo - what his heart felt, v'loyal tefes kavuah. There was no definite formula whereby he prayed. - Hamatzav hazehe, he writes, k'nireh, this situation continued, haya kayam, kol yemay kiyum bayit rishon, throughout the exist-

ence of the first Temple. Although, I must say, we have records in the book of Daniel that three times a day he knelt down and he prayed. Mah haya tokhen tefilato lo nimsar lanu. What the content of the prayer was, we do not know.

Gradually prayer was participated in more and more by the public. Not so much in bayit rishon but in the second Temple there were refrains, responses that the congregation offered, like Hoshanah, Aneynu, Ki l'olamhasdo in the long Hallel; Halleluyah. Later, Baruch shem kevod malchuto l'olam va-ed; Yehey sh'mey raba; Baruch Hashem ha-m'vorach, and later, Amen, although the Talmud says eyn omrim Amen ba-mikdash.

The prayer book expanded, the prayers expanded with the expansion and the establishment and the foundation of the synagogue itself. I must tell you that the Bet Haknesset was not accepted immediately by everybody. We read, helek mayamey ha-aretz hityahasu b'adishut l'bet haknesset. Many of the people had a feeling of indifference to the synagogue and lo hayu bairn l'hitpallel sham. Many did not go to the synagogue, not only the amey ha-aretz even the scholars, mitzad hahakhamim heziku, many of the hahakhamim decided talmid hakham tzarikh l'hitpallel bamakom limudoh, where he studies, he should also pray, v'lo b'vet haknesset. Sh'ar hahakhamim sovrú shetalmid vhakham tzorikh l'hitpallel b'vet haknesset. There were some who occasionally did and some who did not. Rabbi Akiva, we are told, k'shehayah mitpallel im hatzibbur, when he davened with the congregation, haya mikatzer v'oleh, Oleh, because we are commanded to be yored lifnei ha-teyvah. He used to make it short mitor hatzibbur - he didn't want to bother the congregation. So he obviously prayed, either at home or in the congregation.

As to the origin of the prayers, our greatest authority is Yosef Heineman and in the volume, Hatifilah B't'kufot Hatana'im V'ha-amoraim, he points to the origin of some of the prayers, and shows, I think, convincingly that the origin of the prayers has three sources. One, in the Bet Hamikdash, one in the Bet Midrash, in the house of study, one in the Bet Haknesset, in our own synagogues. Many of us speak of the matbeah shel tefillah and we hold it holy and indestructible, inviolable, we cannot change it, we cannot alter it. But we must remember that the matbeah was not always set as it is today. As a matter of fact, Josef Heineman points out that matbeyot hatefilah, the forms of the tefilah, lo nithabru al yedey hakhamey hahalakha, were not composed by the great halakhists, ela notzru al yedey

ha-am, were created by the people b'shaat hamaaseh, as they were praying. It was a sort of improvisation binkomot u'vizmanim shonim in different places at different times, rak b'shelev miuchar yoter only in a later period of time, bau hokhmey hahalakha, the sages came, likboa seder u'l'hakhria beyn matbeot shonim shenitkavu b'meshekh hazman. Then they decided which ones to accept and they accepted a formula, but until then we had various forms.

Unfortunately, or fortunately, whatever the case may be, historically, the prayers were not written down. Dr. Zucker would quote you the page, as the Talmud says, tet, vov, amud bet: kotvei b'rakhot k'sorfeiy Torah. Those who write down the b'rakhot it is as if they had burned the Torah. It was an oral tradition and it had a great many consequences. The Schatz was one of those who memorized, who knew the b'rakhot, the tefillot and our profession actually dates back to those days. In olden days, k'shehayu korim k'riat sh'ma b'vet haknesset, when they read k'riat Sh'ma, haya ahad min hatzibbur korey b'kol ram, one of the congregation read out loud. He didn't approach the pulpit, incidentally. In his place, he stood up and read out loud et hab'rakhot v'et haparshiot of the k'riat Sh'ma, preceding and following, v'hu haya motzi y'day hovato et sh'ayno yodeah. He fulfilled the obligation of those who could not read. But the people knew the Sh'ma because the Sh'ma was written in the Torah and the three paragraphs, but the other b'rakhot preceding and following it they did not know.

We come to the Kedushah because within the brakhot preceding the Sh'ma we have the Kadosh, kadosh, kadosh and the reason is given in the Talmud that kol davar she b'kdushah lo yehey pahot measarah, anything that has the Kedushah in it we have to have at least 10 people. Since the Kedushah was read, a minyan was necessary and we have the origins of the kahal here.

I am turning now to the subject of music. The music was important and the Talmud discusses the importance of music and wants to affirm the fact that the requirement for music was an ancient one, a biblical one.

Amar Rabbi Yehuda, amar Shmuel, minayin ikar shirah min haTorah? How do we know that shirah is from the Torah? The Torah commands us: "and he shall serve b'shem ha-Shem, in the name of God, heyey omer zeh hashir. There were others like Rabbi Meir who said m'akev hashir et hakorban, The shir is so important that there is no music that the korban is even cancelled because of the lack of the shir. The music itself served many purposes.

The music served various purposes. Let me read from what a hasid wrote. Hashivut ha-shirah...the importance of the song during the tefilah did not diminish even after the hurban hamikdash, although the avodah was eliminated, the avodah ha-shir also with it. But with the spread of the mikdash m'at, and as the Talmud tells us, mikdash m'at eylu batey kn'nessiot u'batey midrashot, that the mikdash m'at nispashtu b'am yoter, v'yoter hatifilot, the tefillot became popular imahem, with them gam hazimrah, v'hashirah hakrukhot b'hem miyamim kadmonim. With the tefillot, the melodies were retained, too. Hatefillah b'tzibbur neemra m'olam b'lahan mekubal v'naim. Prayers were always said with a melody that was pleasant. Hazal amru, eyn hatefillah shel adam nishmaat ela b'vet ha-kneset. Tefillah is only heard in the bet hakneset, she-ne-amar, Lishmoah el harinah v'el hatefillah, binkom rinah sham t'hey tefillah, V'eyzeh binkom rinah? and the Midrash comments, What's the place of rinah? Bet hakneset shesham omrim hatzibbur shirot v'tishbakhot binimat kol arev, with a pleasant voice. Rinat hatefillah betzibbur mudrekhet, the song is conducted al yedey shatz baki umatim, an appropriate and knowledgeable shatz, eyn moridim lifnei hatevah, the Gemorrah says, ela adam raqil v'yesh lo neima v'kol arev. Rashi comments, shemoshech et ha-lev, that appeals to the heart: he has a good voice.

There is one more item that contributed to the popularity of the music in later times and that was also a requirement of the Mishnah. Al ta-as tefillatkha keva, don't make your prayer routine. How does one avoid monotony? I want to read to you again from B'rakhot: Rabi Eliezer omer, ha-oseh tefillato keva, eyn tefillato tahanunim. It's not appealing. Kevah, continues the Gemorrah, Rabbi Yosef amar: kol she-eyno yakhol l'hadesh badavar. He who cannot add some hidush, something new into the service. Amar Rabbi Zera, this is very interesting, I could add something new, I have some ideas that I could add, u'mistafina, I'm afraid I'll get confused. Rashi says, I'm afraid I'll make a mistake, v'lo eydah lahoraz lamakom shehifsakti, I won't be able to get back to where I started. He was ready to improvise but he was afraid he won't be able to come back. To avoid this monotony in Halakhot V'halikhut Bahasidut, he writes that the tefillah itself became a davar shel kevah mitokh shelo haya lo laadam shemitpallel mah l'hadesh bah, he couldn't add anything new. V'asher hikhnisu yotzrei hahasidut, when the early hasidim introduced the neqinah b'tokh hatefillah, the niqun, niftah lifneihem kar nirkav, ample opportunity opened up for them l'hidush v'hithadshut and for self-renewal, b'kol yomvayom. Kol tefillah u'tefillah mamash shoneh hayta mehaverta, every tefillah

became different from the other, one al yedey nigunim hashonim betfilloteyhem because of the tefillotshe-eyn lahem keva, there is no set thing, shekol harotzeh laasot bahem ba u'mishaneh. V'khol hamarbeh l'hadesh bineqinah, harey zeh meshubah He who increases is to be praised.

In addition to introducing melodies it had to have some beauty. For this beauty I would like to turn to the Midrash Shir Hashirim. On the next to the last pasuk in Shir Hashirim, Hayoshevet baganim, haverim makshivim l'kolekh hashmiini. The Midrash says, keshe yisrael im nikhnasim l'batey k'nessiot, when Jews enter the synagogue, v'korim k'riyat Sh'mah b'kivun hadaat, concentration, b'kol ehad, with one voice, b'deyah v'taam ehad, with one tune in unity, hakadosh baruh hu omer lahem hayoshevet baganim, k'she atim korim haverim, when you call haverim, ani, vhamalakhim sheli makshivim l'kolech, hashmiini. We listen to you; let's hear from you. Aval sheyisrael korim k'riat Sh'ma b'tiruf hadaat, zeh makdim, zehm'aher, somebody ahead, somebody later, v'eynam m'chabnim daatam b'kriat Sh'ma, then, ruah hakodesh mitztadekhet v'omeret, screams at them and says, B'rakh dodi - get lost - u'dmey l'kha l'tzvi and liken yourself to the tzvi, latzava shel maalah, to the heavenly choir, ha-domim l'kvodkha b'kol ehad, b'n'imah ehad, who give honor to me b'kol ehad.

Finally, the diverse forms of congregational singing are repetition, Ashamnu, ashamnu, Hatati, hatati, actual repetition of the same words, the same tune. Then the same melody can be used for succeeding texts, Ashrei... the melody moves and the same melody is repeated with a different text. Then there is the refrain - Hoshanah. You can repeat after a few verses, Hoshanah, or Ki l'olam hasdo or in the book I wrote, "Yahad B'kol," I chose a refrain which can be repeated over and over like Emet veemunah, after succeeding stanzas of the liturgy. Or in Hashkiveinu I have something - V'hoshieinu l'ma-an sh'mekha. Something like that can be repeated after a number of phrases.

Then there is a form which completes a musical phrase like: Yigdal elohim hai (continues to sing the phrase). You begin a phrase and the musical phrase is continued. I have done a number of these things in "Chemdat Shabbat" also in "Kokhvei Boker" which I wrote for three part choir, etc. These are the various forms that are possible to be utilized for congregational singing.

One other item I would like to mention before I close.

The Sephardim are much more ambitious than we are in congregational singing. They use much more this interplay between hazzan and kahal, much more than we do. I think we should get accustomed to hearing it and perhaps we can adopt some of this method. Let me illustrate one or two items from the Sephardic, from the evening service:
(Illustrates) There is this constant interplay.

In many of the old siddurim there is Perek Ha'shirah, a section devoted to song. We don't know their origin. It concludes with two little verses:

Rabi Eliezer haqadol omer, kol haosek b'perek shirah b'olam ha-zeh zokheh l'omro b'olam habah. Amar Rabi, ha-osek b'perek shirah b'khol yom meid ani alav shehu ben olam habah. Let me say that for this purpose olam habah is our future. Whether in this world or the next world, sooner or later. I believe this is a subject which merits our attention and I believe future congregations and Judaism in this country will be molded and influenced in great measure by what we do with this subject.

I know many hazzanim may feel that this diminishes my role as a hazzan, Let me assure you that it does not. There is room enough for you to be the sheliah tzibbur and the hazzan and for the congregation to participate as much as possible and as beautifully as possible. I am not dealing now with the niceties and with the styles, and with the musical element involved because that would take us too far afield, but I hope I aroused your interest so that you can comment favorably or otherwise.

Thank you.

Question:

There was a quotation that especially before bayit sheni there was no set liturgy of any form. In the Bible itself, certainly about the Sh'ma, so there had to be, so at least that was part of the biblical liturgy, but certainly about the Sh'ma, that's early, even if you say it became patternized at the time of Ezra. No matter what you say, it had to be very early. The second comment: You used the reference from the Shabbat 117, I think, where you said, kotev b'rakhot but they are not talking about prayers there, they are talking about matbeot. That has nothing to do with b'rakhot as we know it, therefore has nothing to do with prayers. They are saying, if you write a matbeah with God's name in it and you can't bring it from reshus heykev to reshus harabim, on Shabbes, therefore you shouldn't

write it because if you do it is as if you have consigned God's name to the flames.

Hazzan Wohlberg:

Obviously, our friend Hyman Sky is correct in what he says, but I referred to the congregation's participation in prayer. Obviously, there are references to prayer, even Yitzhak, according to the Midrash, hashkifa l'maon kodshekha l'varekh et amkha Yisrael - is a prayer. The Birkhat Kohanim was used in the Bet Hamikdash by the kohanim. The leviim sang, we know that. But we were talking mainly about the congregation's participation in prayer and such.

About the kotvei b'rakhot, they were not meant originally for b'rakhot. but it did apply to b'rakhot and the fact is that we had no siddur; we had nothing written down. Hence, the Sh'ma was known but the b'rakhot, Ahava rabah, preceding and concluding were not known, not memorized by the congregation and I think the proofs are definite on that. Heineman and also Eliezer Levi in Toldot Hatefillah and Torat Hatefillah make the point that the b'rakhot, we know, were not written down. There were no copies of it and the Sheliah Tzibbur had to memorize it and therefore, Rabban Gamaliel had to ask somebody to arrange the shemonah esrey because they were not memorized, they were not remembered. Shimon haPakuli was asked to organize, to write down the proper order. One of the duties of the hazzan - there were four duties enumerated for the hazzan - One, l'hadrikh et hakahal, hu hithil kol pasuk, he began the prayer, v'al yedey kakh zakhar hakahal et hahemshekh. He reminded the congregation, he just began, and they continued. Shenit, l'halel et hashem, v'sharu yahad o l'seiruqim, they sang either together or responsively, or there was a responsa: the hazzan, poteyah "Hodu lashem ki tov" v'hakahal omer,"Ki l'olam hasdo." Thirdly, l'sader et nusah tefillat yud het because it was he who knew the order and the proper wording for the sh'monah esrey. Finally, l'hotzi et ha-rabim midey hovatam and to fulfill the obligation of prayer for those who could not daven themselves.

Question:

First of all I want to say yaashe kohakha! I am from Los Angeles and I have a very important question to ask you. What does one do when you get some of the rabbanim that come to the congregation and each tries to bring something to innovate, for the sake of the young people, to attract them. And the hazzan sometimes feels that he is in the way

of the rabbi, of his progress. I was made to feel so many times . suffice it to say that I am 34 years in a position and i saw 12 rabbis come and go, so I must be doing something right. This morning I listened to Barukh sheamar, i listened to Ashrei - it was pleasant. It should be pleasant and the leader should have a pleasant voice, What do you do when the rabbi tries to bring in the young people, to attract them, (and they do not attract), and brings in rock and roll - how can that be pleasant to the ear: how can you lead a congregation with this kind of service?

Hazzan Wohlberg:

Yes, I'm against rock and roll. What to do with the rabbis, I don't know; ask the rebbetz'ns.

comment:

I fully agree with you when you say that the congregation should participate with us and it is becoming more important for the congregation to read and to sing with us. Unfortunately, when they read the prayers (and some of them aren't translated too well) the rabbi, as well as the congregation, are reading words. It's a continuous thing because they're usually reading the **same** prayers. It becomes meaningless: it's **just** something that they do. When they sing the songs, **some** of the songs that I hate to introduce because after singing them once or twice I don't recognize them any more. They sort of spoil it. But that is not what I am coming to.

The service as it is constituted, there is just so much time within the service. When you say that it does not diminish the hazzan to lead the congregational singing, I find that after a while I'm doing an awful lot of congregational singing and have very little time to do any recitatives. If I chant one recitative in the service, I become satisfied with that, and I suppose most hazzanim should be satisfied because you won't get much more time. We have extra hazzanim coming for the holidays and I notice that some hazzanim use their hands in leading the congregation. I feel uncomfortable doing that. I **just** wanted to know what your feeling are.

Hazzan Wohlberg:

Obviously there are problems, not only with congregational singing but there are problems with synagogues. There are problems with religion, and life affects us too. I do not have all answers to all questions but apropos to

what Ben Siegel just mentioned, I know many of us who are accustomed to singing long recitatives - one for Shaharit, one for Musaf, etc. have cut down. I never minded singing less, as long as my check was the same. So you sing less. Let us remember, this is a different age. We are changing and I wish I could just comment on something.

The hazzan who is loved and is successful is not necessarily the one who has a high-C. I have no high-C and no A and no B -- I know I wouldn't sing an A unless I get an increase. A G is enough. That's not what makes a hazzan needed and loved in the modern congregation. You can sing Shokhen ad marom v'kadosh sh'mo, sing it beautifully. Whatever little words you sing - kaddish shaleyem, you have to sing the whole thing otherwise they won't know to say amen. The phrases of the kaddish are counted.

On the High Holy Bays because we say L'eyla u'l'eyla, we contract two words min kol we say mikol, to make up so there should be no more words, because the same numbers have to be retained. Everything is counted. You know you can sing a kaddish shaleyem beautifully, sensitively. You don't need the tremendous...if you have it, God blessed **you**, sing, give us, good, fine. But for every little ending you sing, sing it beautifully, esthetically and you'll see how effective it will be. Much more effective than shouting with gevald, you don't need it and halilla v'has, if hazzones should come to the point when the long recitative is eliminated, what shall we do? I still have to support my family, and I love hazzones, because those of you who do not love it are not in the profession. We didn't enter it to become millionaires. So we love it and we would continue with changed circumstances, and this leads me to something else.

Most of us joined the Conservative movement because we didn't feel at home in the Orthodox and we didn't feel at home in the Reform movement, but here we felt at home. Obviously, most of us are in that position. The Conservative movement is undergoing a very difficult time now. It's extremely difficult. When we talk of rebbetzin, etc. I think it's not proper to kibbutz and to snipe - it's not the way; it's a serious matter. There were over 20 long essays written on the subject of ordination of women. I read all of them. I studied everyone of them from beginning to end with all the halakhot involved and I made a serious effort to understand it. I haven't expressed my opinion officially yet. I know most of us are more traditionally inclined and are opposed to modernizations. Nevertheless,

that does not give us the right to poke fun and to kibbitz and makh'n tzu kleingelt. It's a serious matter. We may be right; they may be wrong. It may be the other way around. Life moves on. Life changes. Many of the papers yesterday were very pessimistic. I learned one thing in life in studying Jewish history that you cannot predict the future. We have had a hurban bayis rishon, a hurban bayis sheni, we had an exodus from Spain, we had in our own day a Holocaust and the Jew is here, the Jew survived and the Jew will survive, im yirtzeh hashem, God willing. We ought not to be pessimistic that the world has come to an end.

Shlomo ha-Melech wrote Shir ha-Shirim when he was young and Mishley in middle age and Kohelet when he was old. I am getting older, I've gotten old but I am still in the mood of Shir Hashirim. Let's not give up; let's be hopeful. We can interest ourselves, express an opinion too. But remember, this is serious business. It can't be done away with a shmek tabak.

WORKSHOP

Chairman: Hazzan Jerome Kopmar,
Dayton, Ohio

"PREPARING THE YIDDISH SONG FOR PERFORMANCE"

Hazzan Saul Meisels,
North Miami Beach, Florida
Assisted by Ida Meisels

Hazzan Jerome Kopmar:

There is a great deal of talk in the field of science about genes that make up the human being. Many scientists are proposing to experiment with genes, influence them, manipulate them, change them, alter them. This is a very dangerous thing because it is difficult to put one's finger on the danger point where we can do something wrong and dangerous. However, we know that we are made up of genes physically. But intellectually, emotionally, religiously we are affected by various sources in the world around us today and particularly by what has preceded us in history. We are the children of our parents. We are influenced by our friends. We are changed by circumstances beyond control and we are today by various forces of which we are not aware of.

The Jew today is a product of a long history dating back thousands of years. Many periods of our history have effected us: the biblical, the Babylonian, the Spanish, the European and today, the American experience. But I believe that the Jewish people today have no greater, stronger, discernible influence than the period of our history before the Holocaust, the Yiddish era. The East European history with the Yiddish language, with the great hazzanim we had in Eastern Europe, particularly the Yiddish language affected our thinking, affected our English, affected our attitude towards things. Sholom Aleichem lives in us. Mendel Mocher S'forim is part of us. We are part of this inescapable influence. I think the Yiddish period is unforgettable for those of us who have experienced it and will remain with our children because they, too, are exposed to it through us. The strongest and greatest contributions that we received from the past is Yiddish literature and Yiddish song. The heyne, the grace, the charm, prayer, dos gelekhter - from Yiddish, I hope and pray will continue for many, many years with us. It is a beautiful heritage which we ought to cherish. In the field of Yiddish song we are fortunate in having with us

one of our own, Saul Meisels who has had a glorious career and chose to retire while still in his youth: and although they say a hazzan is a nar, not he. One of the cleverest things that he did was marry Ida. Together, ladies and gentlemen, they will speak in words much more eloquent than I possess about Yiddish, about the Yiddish word, about dem Yiddishin krekhs, about the Yiddishin heyn, Saul and Ida Meisels.

Hazzan Saul Meisels:

My beloved friend, Max Wohlberg, is always full of wisdom. Nothing comes out of him without touching the heart and without saying something to us that is so meaningful that we have to think about it. I was standing behind the wall listening to him saying that a hazzan does not have to have Pavarotti's voice, doesn't even have to be a Yosele Rosenblatt and can still be loved to this day, and wanted, to this day in our modern synagogue. Before I approach my own program, I want to tell you that I'm a living example and there are many colleagues here, who either worked in the same city with me or came to our city. I'm a living example of a man who did not have such a voice. But for 37 years I was in one pulpit and loved, as I don't think anyone else was and my life was meaningful because of the kind congregation I had and my life was meaningful because I was able to do for my congregation the things that I did accomplish. I don't want to take any more time.

About language: You know there is a melody to language. If you listen to people: Frenchmen have one kind of melody when they speak: Italians have another kind of melody when they speak: a western cowboy has another kind of melody. Un Yiddish hot zikh zayn eygenem niqun. Az men freqt a Yid vos makht ihr? Zoqt er, Vos zol men makhen? It's not the words that are funny, but the niqun. Vie geht es eych eppes? Barukh hashem! - the niqun. That's part of language and Yiddish has sweetness and love in it.

The Yiddish folksong mirrors most vividly every facet of Jewish life; folksongs reflect the customs of a people, their personalities, their daily experiences, their conflicts. They tell of life in the shtetel, of pogroms and wars, social and political movements, family relationships, frustrated love. We hear the voices of children at play, of mothers singing tender lullabies, we are part of the family and wedding celebrations.

The Yiddish song falls into three categories. One is the art song, where the text is by a known poet or lyricist, the music is by a known composer, and the poem, melody and accompaniment are completely original.

The second category is the "folkstimlikhe" song. These are original songs written in the folk-style and are also considered art songs, because the composer of the song and the author of the lyrics are known. Most of these songs do not have any accompaniment, and the character and style of the melody is similar to that of the folksong.

The third category is the pure folksong. Here the songs are created by the folk, the people themselves. These are melodies which go through a transmigration from city to city, and very often variants of the melody and changes in the text creep in as they are passed along from one generation to another, often producing several versions of the same song.

In my long experience, I have found that the songs which most often capture the heart of the listener are the folkstimlikhe lieder. Poignant and nostalgic with their simple heartfelt melodies and their story-telling lyrics, they describe the life of the people. These are songs by Mordechai Gebirtig, Henschel Kon, Haim Kotyliansky, Solomon Golub and Michel Gelbart, Eliyakum Zunser, Morris Rosenfeld and others, and some songs from the Goldfaden operettas. But the most popular of the Yiddish songs are those which stem from the Yiddish theatre, where Yiddish song in America was first heard by large audiences.

The least appreciated songs are the serious songs which were created by the composers who formed the Hebrew Folksong Society in Czarist Russia - men like Moshe Milner, Joel Engel, Joseph Achron, Michael Gniessin and Alexander Krein. Likewise, in our own country, we have their parallel in composers like Lazar Weiner, Jacob Weinberg, A. W. Binder, some of the Sholom Secunda songs, Reuven Kosakoff, Abe Ellstein, Vladimir Heifetz, Sidor Belarsky, and Shmuel Bugatch.

The average person who likes Yiddish songs is not usually the average concert-goer who attends serious classical concerts. Unfortunately, many of those in the Jewish audience have not been trained to listen to serious music, and now, with the demise of the Yiddish theatre and the decrease in the daily use of the Yiddish spoken word, even these audiences are diminishing with the passing of each year. In previous years, various organizations helped

to keep the Yiddish language and its music alive - the Arbeiter Ring - Workmen's Circle, Arbeiter Farband of Labor Zionism, and the Linke (Leftist) groups who sponsored Di Freiheit and their journals. These were exclusively Yiddish speaking organizations, as were the Yiddish choruses like the Farband Chorus directed by Leo Low, the Arbeiter Ring Chorus directed for many years by Lazar Weiner, who also edited a volume of Yiddish choral music, and various choruses conducted by Max Helfman, who also edited several volumes of choral music called "Gezang un Kampf." But with the gradual disappearance of the Yiddish newspapers, journals, choruses, and with the passing of key men in the Yiddish theatre, like Rumshinsky, Olshanetzky, Ellstein and Sholom Secunda, and with the death of Leibele Waldman and Moishe Oysher, as well as concert singers like Sidor Belarsky, one begins to realize with each passing day that Jewish music, if it is to survive at all, can be heard in one place only - the synagogue or its concert halls. Fewer and fewer composers are writing Jewish music, and fewer and fewer concerts of Yiddish music are being presented, with the result that the singing of Yiddish songs has fallen into the domain of the cantor.

This, however, creates a problem for the hazzan of our time. First, the Yiddish language is not the mother-tongue of the average American-born cantor. Secondly, the average hazzan has not been trained to be a concert singer, neither has he learned to develop the descriptive style of a singer of folksongs. Heretofore his primary concern has been with hazzanut, and it is only in recent years that the hazzan has been called upon to serve also as a concert singer in his congregation as well as in the community. He is invited to perform at Sisterhood luncheons, Jewish National Fund dinners, Israel Bond meetings, and a variety of functions within his synagogue and the community. And if the cantor is to be successful in his performance, he needs to include in the program, in addition to hazzanic recitations, some Yiddish songs also, because Yiddish songs never fail to strike a responsive chord in the heart of the listener. Audiences love to hear their favorite Yiddish songs, so full of emotional appeal, to which they can so easily relate.

I cannot stress too much, therefore, the importance of the study of Yiddish song with a fine coach. I have had three great teachers with whom I worked for years - one was Max Helfman, the second was the vocal coach and superb concert singer Boris Saslavsky, and the third was Benjamin Zemach, the famous choreographer and actor-dancer. Just as every play and opera has a director, and every great artist

has his favorite coach, so every singer needs someone with whom he can work on interpretation and comprehension of the songs.

What makes a singer special? What sets his voice apart from thousands of others? Everyone has his own reasons for liking a certain singer. Three good reasons are technique, style and temperament. But what really sets a voice apart is perception, comprehension and compassion. It is these three qualities - perception, comprehension, and particularly compassion in the voice - which are invaluable to a singer. To be able to adjust to the demands of a song and penetrate its character must be the ultimate goal of the singer. Says Theodore Bikel, "If the song is a work song, it must remain one. If it is a song of protest, the singer must carry the banner of his protest. If it laughs, he must make its laughter ring, and if it weeps, he must be the vessel and the carrier of its tears." Jewish folksongs are as diverse and variegated as the Jews themselves, and the primary responsibility of the singer is to the song he sings.

Some people look upon our Yiddish songs as entertainment or even as the stepchild of serious music. On the contrary, folkstimlikhe songs serve a very important function. Jacob Mloteck, writing in his book "Mir Trogn a Gezang," says: "For the younger generation, folksongs are the most significant emotional ties with the rich cultural heritage of the Jewish people."

I agree with him, and shall illustrate by singing for you a few songs. Some I shall sing only in part, others completely. If there is time, we might discuss some of the techniques that are used in order to make the songs more vivid for the audience.

** (The following songs marked with an asterisk were then sung

SOME FAVORITE SONGS
FROM THE YIDDISH REPERTOIRE OF SAUL MEISELS

Viqlied:

ROZHINKES MIT MANDLEN - A. Goldfaden
SHLOF MAIN FEIGELE - Schack - Cohen
UNTER SORELE'S VIGELE - L. Saminsky
SHLOF MAIN KIND - arr. I. R. Meisels

Songs by M. Gebirtiq, arr. I.R.M.:

YANKELE
REYZELE
DRAI TECHTER
** MOISHELE MAIN FRAINT
** MOTELE (sung as a duet with Hazzan David Lefkowitz)

Songs by Henoch Kon, arr. I.R.M.:

** DER BADCHN
** DER BATLEN

Songs by Sholom Secunda:

FARVOS ZINGT A CHAZN
EIBIK
MAIN ZINDELE

Holocaust Songs:

MOISHELECH, SCHLOIMELECH - I. Alter (Unter di Polische
Gininke Boimelech)
ZOG NIT KEYNMOL (Jewish Partisan Song) - H. Glick
ES BRENT - arr. L. Weiner
SHTILLER, SHTILLER - Sh. Katcherginsky, arr. I.R.M.
IN SLOBODKER YESHIVEH (Kovner Ghetto) - arr. Goldfaden-
I.R.M.

** IN CHEIDER - M. Milner

A KLEYN MELAMEDL - N. Grabovsky
SHABES BAIM SHALOSH SUDOS - A. W. Binder
ELIYOHU HANOVI - A. W. Binder
DER KREMER - A. Liessin, arr. I.R.M.
DI MAME IZ GEGANGEN - C. Davidson

** A MAISSELE - L. Weiner

HABEYN YAKIR LI (Yiddish-Hebrew) - M. Kotylansky

** MAIN RUEH PLATZ - arr. M. Helfman

** SHALESH S'UDES - J. Fischerman, arr. I.R.M.

MARGARITKES - Z. Schneyr, arr. L. Low

** DI BORD - arr. I.R.M.

MENASHE - L. Joffe, arr. H. Lefkowitz

DEM ZEIDEN'S BROCHE - arr. H. Lefkowitz

A ZEMER - S. Bugatch

ZOLL SHOIN KUMEN DI G'ULE - S. Katcherginsky -
S. Belarsky

Yiddish Theatre Songs:

DOS PINTELE YID - A. Perlmutter, H. Wohl

SHEYN VI DI LEVONEH - J. Rumshinsky

DI GRINE KUZINEH - A. Schwartz

VOS GEVEN IZ GEVEN - D. Meyerowitz

Encore Songs:

M'CHUTONIM - L. Braun

HOB ICH MIR A MANTL - arr. R. J. Neumann

** IN A KLEYNE SHTIBELE - J. Achron

** SHEYN BIN ICH SHEYN - arr. I. R. M.

BOOKS OF YIDDISH SONGS

- * A TREASURY OF JEWISH FOLKSONGS - Ruth Rubin; Schocken Books
- VOICES OF A PEOPLE: Yiddish Folk Song - Ruth Rubin
(a book about Yiddish Folk Songs); Yoseloff
- * JEWISH FOLK AND ART SONGS (two volumes); republished by
Cantors Institute: contains the "Yuval" publications
of Engel, Kisselgoff, Kopit, Krein, Milner, Rosowsky,
Schkljar, Shitomirsky, Warschawski, Gnessin, Achron,
Schalit, Grad, Brandman, Saminsky
- MIR TROGN A GEZANG - Mlotek; Workmen's Circle Educ. Dept.
- * SONG BOOK - Sidor Belarsky; Ethnic Music Publications, NY
- * GREAT SONGS OF THE YIDDISH THEATRE - New York Times;
Quadrangle Press
- MAINE LIEDER - M. Gebirtig; Workmen's Circle
- YIDDISH FOLKSONGS WITH MELODIES - Y.. Cahan; Yivo
Institute for Jewish Research, N.Y.
- LIEDER FUN GETOS UN LAGERN - Sh. Kaczerginsky; Congress
for Jewish Culture
- 60 FOLKS LIEDER AND 80 FOLKS LIEDER; collected by M.Kipnis
- * MAINE LIEDER - I. Alter
- * JEWISH SONGS - H. Lefkowitz; Metro Music
- * YIDDISH FOLKSONGS - Schack-Cohen
- * EIGHT SONGS FROM JEWISH FOLK LORE - pub. Cantors Assembly
- * ALBUM OF JEWISH FOLK SONGS - Isa Kremer
- * FOLKSONGS AND FOOTNOTES - Theodore Bikel; Meridian Books
- YIDDISH FOLKSONGS - M. Beregowski, I. Feffer;
Soviet Publications
- * YIDDISHE LIEDER - 8 or more volumes, plus individual
published songs: by Lazar Weiner
- * SONGS OF THE GHETTOS - two volumes, arr. H. Kon;
for Jewish Culture, N. Y.
- * SONGS OF THE CONCENTRATIONS CAMPS - arr. Lazar Weiner
- * NAYE YIDDISHE LIEDER - Z. Kompanejec, D. Shostakowitch

- * with piano accompaniment

WEDNESDAY AFTERNOON, APRIL 30,1980

WORKSHOP/CONVENTION CENTER

Chairman: Hazzan Eliezer Kirshblum,
Toronto, Ontario

"AMERICAN HAZZANIM AND HAZZANUT: AS I REMEMBER THEM"

Mordecai Yardeini

Hazzan, composer, journalist

assisted by

Hazzan David Bagley, Toronto, Ontario

Hazzan Kirshblum:

We have convened this afternoon at this session as a time to reminisce, to look in retrospect at an era gone by. Who would be more qualified to engage in such a pursuit but one who has dedicated his life and work to the field of Jewish music, Mordecai Yardeini, who will celebrate, im virtzeh hashem, his 70th birthday next year.

In nearly every phase of vocal art, as cantor, folk singer, radio and recording artist, he has won repeated acclaim. Hazzan Yardeini has long been considered a foremost interpreter of the cantorial art as well as Israeli and Yiddish folksongs. He sang for 25 years, three times a week on radio and he was known as "the Palestinian singer." The name of Mordecai Yardeini is perhaps now best known as writer, editor, lecturer and author of numerous books. For 20 years he was the music critic of the JEWISH DAY and the MORNING JOURNAL. His latest work, to be published in 3 volumes, "Words and Sounds" are his OWN impressions in essay form, of some of the greats in the cantorial arts, as well as renowned writers such as Bialik, Tshernichovsky, Sholom Aleichem and others. Presently he is working on a biography of Hazzan Pinchik, alav hashalom.

Mordecai Yardeini, has, by nature, the feel of the music of his people, from cantorial prayer to Israeli shepherd songs, he interprets in a high cultural style, elastic and clear. The NEW YORK TIMES indicated he has high cultural and artistic standards. The School of Sacred Music awarded him one of the first honorary doctorates of Jewish music in the 1950 s for his contribution to the field of Jewish music. We are honored to have him here with us this afternoon and I am sure we will certainly be treated to wonderful reminiscences from a man who has dedicated his art, his talent and his creativity to the field of Jewish music. I give to you Hazzan Mordecai Yardeini.

Mordecai Yardeini

(Hazzan, composer, journalist
assisted by
Hazzan David Bagley, Toronto, Ontario)

I have repeatedly begged my friends and colleagues not to disguise me with the title, Doctor, or Professor. I write no prescriptions, nor do I advocate any cures. I do have some proposed prescriptions and suggestions regarding music, melody, both hazzanic and general, literature, theatre and the like. Only that and nothing more.

But it has come to naught. I have already heard myself referred to by both titles. It is unfortunate but can't be helped. I want to take this opportunity of expressing my thanks to your Executive Vice President, Hazzan Samuel Rosenbaum, my very good friend, for his invitation to enjoy the convention with you.

Doctor or not, it is always pleasant to hear good things said about you by a distinguished colleague.

My dear friends and colleagues. You have already been privileged, at this convention, to hear a number of very interesting and scholarly lectures, discussions in which important men in our profession have participated as one might expect at a conference of young American hazzanim, music directors and composers.

But I want to talk to you more intimately, as one friend to another, in my Woliner accented Oxford-Yiddish, a language which I have always on the tip of my tongue, and which is near, dear and close to me. I am certain that you will all understand me. And those few that may not understand my words will grasp their meaning through their hearts. The theme which has been assigned to me is broad and deep, which could take a day and a night to cover. But do not be alarmed. I know very well that most people are not very patient today, so I will do my best to make it as simple and as short as possible.

This review of the last 50 years of hazzanut is a personal reminiscence and a personal evaluation as I lived it and as I evaluate it.

My own approach to hazzanut and to Jewish music in general has always been direct and simple. It can be paraphrased in a Yiddish folk-saying: "Cobbler, stick to your last or to your hammer." Don't go off on some side roads, but go directly to your own well-springs--the well-springs are rich and creative. Do not fool yourself, do not be unrealistic, but sing and say, say and sing only what you feel. Stick to your own well-trodden path, built for you by the labor and inspiration of generations.

Jewish music is not a one-night affair, nor last year's style. It is an ancient art, as old as Jewish life itself, stretching back over eons. Jewish music is not obscure or difficult. It is easily grasped, as close, as personal as a mother, or a father or a grandfather: as personal and near as the shirt on your back. Easy to understand, Jewish music can be grasped by anyone who cares enough to look into it.

I have undertaken to speak to you about the hazzan of the last 50 years -- that is a broad undertaking. Obviously I will speak of only a few hazzanim and of a limited number of examples of hazzanic creativity of that period. I am intimately aware of what has occurred in the world of hazzanut in the first half of the twentieth century in America. I know very well those hazzanim who made lasting contributions to the field, and the factors that went into the recitatives which they created and which brought them universal recognition; the originals of those pieces which the great and the near-great used in their calling.

I know only too well that there were very few hazzanim, even among the great ones who had a finely developed sense of discrimination and musical taste. The contents of a piece were almost always secondary, in their consideration, to whether or not there was an opportunity to blast a high note or to overwhelm a congregation with sheer power or bravado. The way the prayer-words were set, the use of the nusah, the musical artistry were secondary to whether the piece had an appealing tune to it.

We must understand that hazzanut has a basis, a foundation which can be found in the cantillation-trope and not in haphazard motifs, no matter how tuneful or catching. That which is natural and appropriate for the Italian or the Russian, is not natural for us, for Jewish lips.

I remember once coming in to a synagogue in Boro Park, Brooklyn, one Sabbath morning, and I heard the hazzan, a well known hazzan, chanting the Musaf Kedushah, "Hu avinu, hu malkeynu..." with the tune of the Pearl Fisher aria and the congregation was delighted. But what has Sabbath prayer to do with Pearl Fisher? The fact that the rhythm of the text and that of the aria were similar and that the two seemed to match, is of no consequence. The fact is that we are dealing here with two entirely different items and the laws of shatnez, of prohibiting exotic mixtures, should apply here.

I heard another important hazzan one Friday night sing V'Shamru to the tune of the Volga Boatman. Again, pure shatnez. These are two examples of how we get lost in unfamiliar territory: of how we fail to understand the basic concept of Jewish melos.

So that you will understand my own standards in hazzanut let me illustrate with an analysis of the styles of seven of the leading hazzanim of the last generation. In my opinion, each in his own way symbolizes the beauty of hazzanut, both as singers and as interpreters of the text and spirit of the liturgy.

The seven are: Kwartin, Rosenblatt, Roitman, Hershtman, Kusevitsky, Pinchik and Glantz.

Kwartin was famous for his interpretation of three great recitatives: "Tzur Yisroel," "Ovinu Malkeynu," and "Tihey Rabi Yishmoel Atzmo." What essentially was beautiful and great in these prayers?

Kwartin was born in the Ukraine, the cradle of hazzanut and these three recitatives speak for themselves. You will not tear out the Jewishness of these pieces with the strongest tool. They are pure nusah, even the "oy!", the uniquely hazzanic appoggiatura (knevtsh), the vocal "gestures" (t'nue), the parlando (zugekhts). Monotonous, say some, but they are rooted deeply in our Jewish bones. His "oy!", his sighs, his groan (krekhhts) come from the Jewish garden. And his voice, baritone with overtones of a tenor, adapted itself beautifully to this unique Jewish vocal style. It can never be erased, never forgotten. That was Kwartin and that is how our memories and our recordings will preserve him.

The second, Yossele Rosenblatt, whom Jews consider to be their own Caruso, a born hazzan, also from the Ukraine, although he was no Caruso. He was Jewish through

and through, although he could be accused of straying, in lapses of Jewish taste, with alien tunes and rhythms. His was a tasty lyric tenor voice, that could sound baritone when he wished it. He bequeathed to us, among many, one recitative, "Rahem Na, " from the Birkat Hamazon, which is drenched in the special homey aroma of the Jewish table, a uniquely Jewish ambiance, a pearl of a recitative--one of which even today's hazzanim could be proud. We forgive him his straying, his weaknesses, but he will be remembered for his satisfying and heartfelt hazzanic style.

We come now to Mordecai Hershman, a virtuoso hazzan in the fullest sense of the word. One of his great talents was his ability to take a new recitative, or one which was originally not especially suited for him, and with his artistic styling, make it his own, as though he himself had written it, or as though the composer had written it especially for him. He was also blessed with a magnificent tenor voice, ringing and rich as he demonstrated with his singing of the recitative, "T'vieynu El Har Kodshecho." What legato, what musicianship, what a wonderfully easy and moving coloratura.

Hazzan David Roitman did not have a large voice. He was a tenor, a Jewish tenor--if you understand what I mean--slightly creased and a bit broken, but enjoyable and from the heart. You wanted to hear more of him, his comfortable naturalness, without decoration, without any unnecessary tricks. His piece, the one with which he made the greatest impression, "Rochel Mevakoh al Boneho," will remain a classic.

Leib Glantz is a performer whose musicality you sense at once, as soon as he utters the first phrase; lyric--maybe too lyric, but tasteful as a piece of mother's home made bread and butter. His voice had tenor overtones, pure and clean. He left us two especially wonderful recitatives, "Shma Yisroel" and "Shomer Yisroel." These convey more than any of the other the full, pleading atmosphere which is a hallmark of his style.

Now we come to Hazzan Moshe Kusevitsky, a hazzan who placed his major emphasis on his brilliant voice, on its wide range. His was a dramatic tenor voice, metallic in tone. He did not compose his own recitatives, but always used the creations of others. Although not his own, he managed to make them sound as his own. To the list of recitatives which Kusevitsky made his own, one must add my own setting of the psalm, "Eso Eynay el HeHorim." To tell the truth, when I heard Kusevitsky sing the piece for the

first time, I was not completely satisfied, **but obviously** others felt differently.

So we have come to the seventh and last of my examples, Hazzan Pinchik. He was unique. He had no special trick or power or vocal brilliance. He did not storm; he did not scream, but he did have a tenor voice which soothed the ear and which stole softly into your heart. He sparkled with musicality, virtuosity and refinement. He brought enthrallment and he stirred the soul. What composer can compare his works with Pinchik's three most important contributions to liturgical music: "Rozo deshabbos," the "Ribono Shel Olam" (of Sefirah) and "Mah Nomar Lifonecho Yoshev Morom?" In all of Jewish liturgical music you will not find anything like it. True masterworks of the highest order. On top of it was the special Pinchik style of performing them that will never be forgotten.

When he sat down to write his "Rozo deShabbos," he did not turn to Verdi or Puccini to look for inspiration, but rather to the memories of his father, his grandfather, to the shalosh seudos table, with its lingering memories, of "askinu seudoso"; and when he began to create "Ribono Shel Olom," you can breathe the feeling of Omer in its ancient grandeur. And in the "Mah Nomar..." you can feel the weight of the universe striving to reach the gates of heaven and you see all of God's kingdom.

These were the seven masters of hazzanut who symbolize for me all that was great and beautiful and wonderful in America's "Golden Age of Hazzanut."

CANTORS ASSEMBLY
33rd Annual Convention

" HAZZAN IN RECITAL "
Hazzan Louis Danto, Tenor
Leo Barkin, Piano

Wednesday, April 30th at 3:30 P.M.

P R O G R A M

Amarilli	Giulio Caccini
Nina	Giovanni Pergolesi
Lungi Dal Caro Bene	Giuseppe Sarti
Wohin	Franz Schubert
Du Bist Die Ruh (Thou Art Repose)	Franz Schubert
Seligkeit (Earthly Paradise)	Franz Schubert
Pearl Fishers-Operatic Aria	G. Bizet
Der Zaiger	P. Pinchik
In Di Vign Veinen Kinder	Pinchos Jassinowsky
Geshem	Ben Haim
Kadish	Israel Alter
A Gebet	Rolnik-Weiner
Hebrew Song	May-Rimsky-Korsakof
Hebrew Melody	Lermentov-Balakerev
Shema Israel	L. Glantz
Ezkera	L. Glantz

DINNER

Chairman: Hazzan Ivan Perlman,
Providence, R. I.

TRIBUTE TO HAZZAN SAMUEL ROSENBAUM

upon completion of twenty years as
Executive Vice President of the
Cantors Assembly

Hazzan William Belskin Ginsberg:

I am grateful to the Convention Committee for having selected me to participate in this beautiful segment of the Convention program.

In 1959, I was appointed Chairman of your Nominations Committee. Sam Rosenbaum was just completing his third term as President of the Assembly and David Putterman, of blessed memory, who had served with great distinction as Executive Vice President for 13 years, decided to resign. Our By-Laws for some reason or other provided that this office shall be an annual elective office. It was a stroke of luck for us that Sam was available - so we nominated him. Year by year for 18 years thereafter I was accorded the honor of being your Nominations Chairman, and year by year for 18 years as Sam grew in my heart and in the hearts of all of the members of the Assembly it became an act of love and affection for my various committees to renominate him, year after year.

I have often thought how singularly fortunate our Assembly has been throughout the years in the selection of men to lead and direct us and I have often wondered what we possibly could have done without Sam for the past 20 years. During that time we elected 10 Presidents - each capable, intelligent and dedicated in his own way, yet each of course with his own temperament. Sam had to deal with each of them on an almost day to day basis and you would naturally expect a slight rift every now and then. Yet, as each left the Office, he had nothing but the highest praise for Sam's capabilities, his courage, his perseverance, his cooperation, his integrity and his beautiful, warm character.

I have also often marvelled how a man with so many talents, like a many faceted diamond with special brilliance emanating from each facet, could divide himself and devote so much time and attention and energy to our

cause. This was to be just a part-time job and although we often spoke of converting the Office into a full time job, Sam's devotion and energy, his earnestness and his love for the profession and for the people in it could not have been greater or more sincere and assiduous if he had devoted all of his time to our trials and tribulations, our progress and development.

I have been given a time limitation of about 15 minutes for my remarks but even if I had ten times that much time, I could hardly do justice to Sam's accomplishments as our Director, as a Hazzan(I should say Sheliach Tzibbur) now of about 35 years with Temple Beth El of Rochester, New York, as a musician, as a writer, a scholar, a poet, a publisher, as managing editor of our prestigious Journal of Synagogue music, as an Administrator, as a loving and devoted husband and father and even as a father confessor.

In 1961, in one of his earliest reports, Sam wrote

"Over the past 12 months, more than 80 of you brought to my attention individual, personal problems. These ranged from parsonage questions social security, placement, rabbi-hazzan problems, hazzan-congregation problems, personal counselling and many others. In a great majority of these cases, I met personally with you. Some, where distance prevented it, were handled over the telephone and through the mail. Over last year, I met personally with almost a dozen lay committees from congregations where our members were experiencing some difficulties. Of these, 10 problems were amicably resolved. Last year I made a long delayed visit to the West coast - spent a day at an all day conference."

Members of the Assembly and friends, if you, in your mind's eye, will multiply this activity by 20 years of such devoted service you will begin to arrive at an idea of what Sam has really meant to us. And I have only scratched the surface. Sam meant much more to us. In the past 20 years he has appeared personally in numerous synagogues all over the country on festive and other occasions celebrated by the Cantors of the Congregations, where his words were like a breath of fresh air - enhancing the role and the prestige of the hazzan in the congregation - creating a healthy new interest and respect for hazzanut and for the hazzan's rightful role in the pulpit and in the synagogue.

And throughout all of this, Sam found time to write magnificent poems and music, to collaborate with other renowned musicians - and he presented some of them on national television - and he wrote books for children, for adults, for students - all too numerous to identify at this time - he even wrote a Yiddish-English Word Book and made a recording of a Pesach Seder.

And year by year for 20 years and sometimes within the year, Sam wrote his Executive Vice President's report which he read to us at our Conventions and for which, as I need not tell you, we all waited with rapt anticipation. These could very well have been just factual recordings of the events of the year, statistical data and progress reports which would have satisfied the requirements of the office, but in the hands of the Master, they evolved as literary masterpieces, full of learning, poetry and philosophy reflecting the status of our lives and living, sometimes criticizing, sometimes exhorting, very often pessimistic yet holding out great hope for progress and showing us the way - but always, always couched in magnificent poetic words. I have on previous occasions urged our Assembly to gather these gems into a single volume for distribution to our members, if we can afford it, as a magnificent souvenir to delight our souls and to reflect for future generations the changing aspects of hazzanut and hazzanim during the past generation.

It was not always easy for Sam. He confesses in his report of 1974

"Each report that I prepare for the annual Convention becomes to me an increasingly difficult and searing process. I go through a long period of cheshbon hanefesh not only of my own activities, but those of the Assembly. I think it is not immodest to say that my talks have rarely failed to stir you. But it is equally true and sad that much of what I have proposed and much of what you have applauded in the past, has not come to pass."

In the past few weeks I have had the pleasure of re-reading the bulk of Sam's addresses to our Assembly and I have brought with me about fifteen or twenty excerpts which I wish I had the time to read to you. I hope that at some future convention we will be able to set aside a special time which we could devote to a restudy of Sam's addresses and to replenish and refresh our souls with Sam's ideas and suggestions.

In 1968, Sam told us how to do it and I quote

"Our dream for a proud Jewish community is the amorphous masterpiece that we carry in our hearts. Its dimensions are still vague, its boundaries, its coloration and figuration are as yet unmeasurable. In time to come, when the dream has been translated to reality, who can predict the pleasure, the greatness, the richness and the joy which Jewish life will then afford us?

"But between the dream and the reality there is the thinking, the planning, the measuring, the doing and the work, the work, the work.

"We are now poised between the dream and its fulfillment and there waits for us the thinking, the planning, the measuring, and the doing: the work, the work, the work."

I could go on and on about Sam, prompted by the love which I have for him and which, I am sure, all of you would like to express personally but now I hope and pray for all of us that God will grant him many, many more years of good health, happiness and productivity together with his lovely wife, Ina, and his beautiful family and may God grant that a goodly portions of Sam's visions for a beautiful Jewish life and for the hazzan's role in it, may come to fruition.

Response: Hazzan Samuel Rosenbaum

One of the difficulties that go along with being chosen guest of honor of a tribute such as this, is that you are expected to respond to the nice things which are said about you, in a manner that will be modest, yet not meek: grateful, yet not gregarious: humble, yet not unctious; wise, yet not pompous: proud, yet not arrogant: poetic without being prosaic.

The job is made even more difficult if one has the reputation of being more than just functionally articulate.

My talents, I am afraid, are hardly equal to this task, and, besides, my reactions are more emotional than cerebral. I will, therefore, content myself in sharing with you what is in my heart hoping that the brevity of my remarks will camouflage the very real lump in my throat, which comes not only from the idea of the honor paid me this evening, but from contemplating my special good fortune in having my life peopled with so many extraordinarily wonderful human beings.

A wife and children who have shared my hopes, my dreams and my burdens from the very beginning and who, long ago, picked up the bill for this tribute in hours and days spent away from them and their special needs in order that I could pursue my special needs.

Friends who throw fresh light on the meaning of that word: friends who surround me here tonight and friends whose love and concern wash over me from afar: and even those friends who are now beyond space and time.

Parents, whom I have come to love and miss more with each passing day. Parents for whom no sacrifice was too great if it served to deepen my Jewishness, to love each and every human being for the unique bit of godliness which is our heritage, and who bred into me the love for the word, the book, the song, the Jewish people and for God.

Not in the least am I grateful for every colleague with whom I share my life's work: especially for those, as a little known Yiddish poet put it - "those who wait in pharmacies and for trains that are always late." I am grateful that colleagues can turn to me in difficult moments because they remind me of my responsibilities as a human being.

For all of these, and for the daily bread and breath which are the gifts of a merciful Father in heaven, I give thanks. May my prayers continue to be acceptable before Him who delights in song and prayer.

May you all be privileged to share in such moments as these; all of you, each of you; as your own heart wishes.

K L E Z M E R
A Niggun of Jewish Soul
in
Seven Gates of Niggun
Wednesday Evening, April 30, 1980
at 10 o'clock

The Veksler Klezmer Kapelya

Boris Veksler - Accordion
Lev Veksler - String Bass
Uri Ludevig - Guitar

Emanuil and Ksenia Shenkman

Emanuil Shenkman - Balalaika
Ksenia Shenkman - Piano

Narration
Sasha Nanus

CANTORS ASSEMBLY
33rd Annual Convention
Grossinger's, New York

K L E Z M E R

A Niggun of Jewish Soul
in
Seven Gates of Niggun

P R O G R A M

Gates to the Secret Places of the Jewish Soul

From Destruction to Redemption	Traditional
Modavian Klezmerim	Traditional
AI-DI-GI-DI-GI-DA	Traditional
Around the World	I. Miron
When Peace Will Come	I. Miron
Preach Freedom	I. Miron
Carnival of Notes	I. Miron
Ovir-Visa-Carousel	Traditional/Arr.B. Veksler
The Veksler Klezmer Kapelya	

Gates of Joy and Laughter

Tumbalalaika	Traditional/Arr.E. Sherkman
Medley of Russian Jewish Composers	
D. Pokrass, I. Dunayevski, M. Blunter	
M. Fratkin, M. Sherkman, L. Knipper	
My Grandfather's Clock	E. Sherkman
Emanuil and Ksenia Sherkman	

Gates of the Jewish Fishermen of the Volga	
The Jewish Fisherman Song	I. Dunayevski

Gates of the Klezmers on the Roof	
Fiddler on the Roof Medley	S. Harnick, J. Bock
Emanuil and Ksenia Sherkman	

Gates of Singing a New Song Unto the Lord

Teardrops of Yesterday	I. Miron
The Nigun of Shlomo	I. Miron
Caravan at Sinai	I. Miron
Mischievous Clock	I. Miron
Many Waters - From the Song of Songs	I. Miron
Tsena, Tsena	I. Miron
Emanuil and Ksenia Shenkman	

Gates of Love

Klezmer's Bark Eyes	Traditional
Russian Klezmerim	Traditional
The Veksler Klezmer Kapelya	

Opening the Heavenly Gates Through Klezmer Music

Bim-Born--Nigun Ein Sof	I. Miron
Say Bim	I. Miron
The Veksler Klezmer Kapelya	
Emanuil and Ksenia Shenkman	

How do you pray to the Lord? Is it possible to
pray to the Lord with words alone? Come, I will show
you a new way to the Lord - not with words or sayings
but with song. We will sing, and the Lord on high
will understand us. Rabbi Nachman of Bratslav

KLEZMER - A NIGGUN OF JEWISH SOUL

Program Notes

In the Jewish imagination, gates have always symbolized a passageway to the awakened human soul. Seven ancient gates provided entry to Jerusalem, the earth's most precious jewel. Tonight we bring you seven more gates to the realm of the sublime, musical gates that stand open to the uplifted spirit flying on the wings of song.

It is through the art of the Klezmer, the Jewish musician of Eastern Europe, who, although unschooled, often reached heights of extraordinary, and dexterous virtuosity, that we invite you to take this flight with us. Your pilots will be performers whose artistry is rooted in the musical tradition of our people.

We are delighted to present Emanuel Sherkman, balalaika, Boris Veksler, bass, and their accompanists in KLEZMER - A NIGGUN OF JEWISH SOUL - a program conceived by Issachar Miron.

Acclaimed internationally as the Jascha Heifetz of balalaika players, Emanuel Sherkman, is a recent-Russian emigre, who in our country found the freedom to practice his art and his Jewishness without restraint. Accompanied on the piano by his wife Ksenia - a master accompanist - Sherkman has been hailed as "Dazzling!" (NEW YORK POST): "A marvel!" (CUE MAGAZINE): "A virtuoso!" (NEW YORK TIMES).

Also a recent Russian Jewish emigre, is the grand prince of the accordion, Boris Veksler, A musician manifestly in a class by himself, winner of the coveted first prize in the Soviet Union's 50th Anniversary competition for musicians, Veksler has been hailed by the Western press for his "electrifying display of musical fireworks." He is accompanied by his brother Lev Veksler on the string bass and Uri Ludevig on the guitar, themselves outstanding instrumentalists.

Serving as narrator is Sasha Nanus, a versatile actress, comic and mime with numerous stage, film and television credits. Ms. Nanus has toured widely with her one-woman mime performance, The Silent Voice of a Jewish Woman.

The conceiver of KLEZMER - A NIGGUN OF JEWISH SOUL, and a major contributor to tonight's program through his compositions, is Issachar Miron, a leading composer, the prime innovator in the revival of Klezmer music, and a scion of generations of rabbis, cantors and klezmers. Robert Sherman of WQXR, the radio station of the NEW YORK TIMES, called Issachar Miron's music in Klezmer style "a marvelous achievement of an extraordinary composer."